

SPONSOR

THE WEEKLY MAGAZINE RADIO, TV ADVERTISERS USE

Hotter'n a pestle!



Druggists make W-I-T-H's Spotlight Drug Plan
fastest-drawing Merchandising in Baltimore!

W-I-T-H is first in Baltimore with more drug-store product advertisers than any other station . . .
wonder! W-I-T-H's drug advertisers get their products featured in 450 top-volume drug
stores in Metropolitan Baltimore by shelf talkers, window streamers, price tags and cash-register
ads. These 450 druggists are set to push your product . . . so buy time where you get space.
STATION REPRESENTATIVES: SELECT STATION REPRESENTATIVES in New York, Baltimore, Washington and
Philadelphia; ADAM YOUNG in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis,
Cincinnati, Cleveland, Pittsburgh and Seattle; CLARKE BROWN COMPANY in the South and Southwest



PERSONALITY RADIO: Tom Tinsley, President, R. C. Embry, Vice President

WHAT'S AHEAD ON NET TV?

Here's an analysis of
network shows slated
for prime time periods
in the '60-'61 season

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Timebuyer X asks: 'Why not me among the bright 73?'

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Radio rules as new king of the newsbeat

Page 42

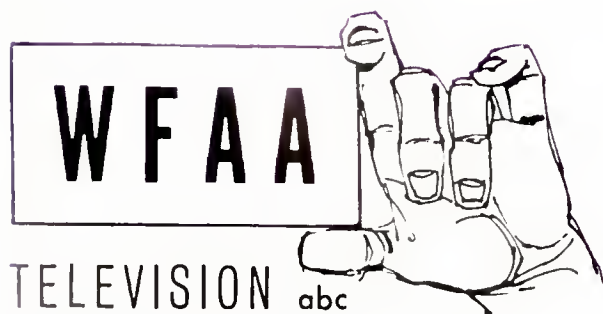
Viewing trends at halfway mark: Tv Basics

Page 47

DIGEST ON PAGE 4



THE QUALITY TOUCH



TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

The restoration of an old master . . .
Just imagine the quality touch,
meticulous care and infinite patience
required. These are the same basic
ingredients which comprise the
quality touch atmosphere surround-
ing today's better television and radio
station operations.

Represented by



The Original Station Representative

THE LEADER!

IN PULSE AND HOOPER

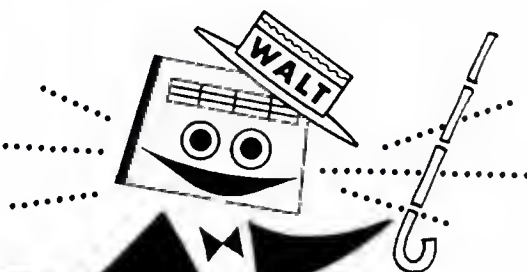
(Nov. 59)

(Nov. 59 - Jan. 60)

TAMPA-ST. PETERSBURG

ONE OF AMERICA'S 10 FASTEST GROWING MARKETS

- ◆ 10,000 watts...twice the power of any other station in the market
- ◆ Delivers the market at the *lowest* cost per thousand
- ◆ Total coverage area delivers the big *plus* market of 21 rich Florida counties



dial
1110



TAMPA
FLORIDA

Represented nationally by

GILL-PERNA

CONSOLIDATED SUN RAY STATIONS

WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa



WSIX-TV

**Tops Them All In
The Nashville Area**

LEADING IN . . .

**7 out of TOP 10
3 out of TOP 5
SHOWS***

*Source—Nielsen Station Index

★ WSI^X SELLS

WITH TOWER HEIGHT

2049 ft. above sea level
... None taller permitted
in this area by CAA.

★ WSI^X SELLS WITH POWER

316,000 powerful watts ...
maximum—permitted by FCC.

★ WSI^X SELLS WITH EFFICIENCY

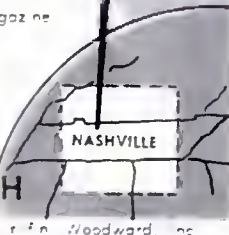
Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

(X) CHECK THESE FACTS:

- (X) TV Homes—370,700
- (X) Population—1,965,500
- (X) Effective Buying Income—
\$2,155,868,000
- (X) Retail Sales—
\$1,585,308,000

Source: Television Magazine

**TV LAND
OF THE
SOUTH**



© 1960 Woodward, Inc.

©Vol. 14, No. 11 • 12 MARCH 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

What's ahead on net tv?

- 35** Next season's net program lineup heeds government and public counsel, adds public service, news shows. But westerns are still riding high

Noodles hot in tv spot

- 38** Harrisburg co. creates authentic Pa. Dutch atmosphere in tv spots; soft-sell technique wins expanded distribution and 57% sales rise

Agencies and stations: partners in ad tango

- 39** Hal Smith, v.p., Needham, Louis & Brorby, Chicago, reveals results of mchdsg. study, explains why tango partners are stations and agencies

Timebuyer X and those '73 Young Men'

- 40** A worried timebuyer (whose wife put the bug in his head) asks SPONSOR if it deliberately omitted him from its recent article

Radio: new king of the newsbeat

- 42** Until a few years ago, radio news was branded wishy-washy, no more than recitations from the teletype. Now it has found itself, and here's why

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- 45** Broadcasters show their ingenuity operating under harsh conditions as marooned crew keeps tv station on air with public service information

New stars in the N.Y. moving sky

- 46** Low-pressure radio builds reliability image for local mover and hikes his tonnage 16% in nine months; promotions tie in with radio campaign

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WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV

[illegible]

Consistent, predictable popularity month-after-month . . . this is the profile of WHO-TV's highly successful Early Show.

NSI (Nov., 1959) proves that the WHO-TV Early Show is Central Iowa's most popular early evening television fare. Its variety format — *cartoons* for kids, movies* for mom, news for dad* — attracts each and every segment of the audience. And for the record, the *Early Show delivers more homes in 20 of 30 quarters surveyed, Monday-Friday (4:30 p.m.-6:05 p.m.), than either Stations "B" or "C."* (New time for Early Show is 4 p.m.-6:05 p.m.)

Ask your PGW Colonel about WHO-TV's spectacular bargains in spot availabilities, on this and *other* station-time success shows!

MGM Package ★ WARNER BROTHERS "Vanguard" ★ "Showcase Package" ★ NTA "Dream," "Champagne," "Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY and others.

NSI SURVEY
DES MOINES-AMES METROPOLITAN AREA
(November, 1959)

EARLY SHOW — FIRST PLACE QUARTER HOURS		
	Number Reported	Percent of Total
WHO-TV	20	66 ² / ₃ %
STATION B	10	33 ¹ / ₃ %
STATION C	0	0

**WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport**

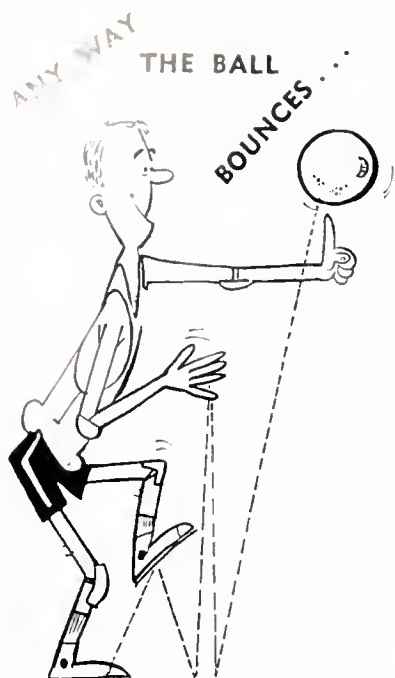
WHO-TV

Channel 13 • Des Moines**NBC Affiliate**

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., National Representatives





YOU GET BETTER
COVERAGE ON

WALB-TV

*the only primary
NBC outlet
between Atlanta
and the Gulf!*

- Serving over 750,000 people . . . with 316,000 watts power and a 1,000 foot tower!
- Grade "B" area includes Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- The only hometown station serving Albany, South Georgia's only Metropolitan market!

WALB-TV

ALBANY, GA.
CHANNEL 10



Represented nationally by
Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.

NEWSMAKER of the week

Less than a year after Herbert L. Barnet became chief executive officer of Pepsi-Cola, that company appeared to be changing its affiliation with its agency, Kenyon & Eckhardt. Last week twelve agencies, including the company's present one, were invited to discuss all its advertising

The newsmaker: Herbert L. Barnet, president and chief officer of Pepsi-Cola, who joined the company in 1949, and became its president four years ago.

In his chief executive post of Pepsi-Cola, Mr. Barnet succeeded Alfred N. Steele, who died last year. Preceding this management transition was Pepsi-Cola's change of advertising strategy from an economy theme to a quality one.

Although Pepsi-Cola's new advertising theme, "Be sociable, be smart, keep up to date with Pepsi," was credited to Kenyon & Eckhardt, and corresponded to a period which the company termed "spectacularly expansive growth," it had been reported more than a year ago there were talks which might result in an agency change.

Pepsi-Cola's total advertising expenditure has been estimated at \$32 million, but almost half of this is spent by individual bottlers.

The second largest of these bottlers, The Pepsi-Cola Co. of Los Angeles, has differed from the main company in going to Young & Rubicam.

Last week trade observers were making educated guesses on who the new agency might be—and if there was to be a new agency at all, or if Kenyon & Eckhardt might be retained.

One estimate placed the amount of business at stake at \$17 million from Pepsi-Cola, plus any of the bottlers' expenditures that might go along.

Mr. Barnet first joined Pepsi-Cola as v.p. in charge of national accounts. Prior to that, as a member of the law firm of Hays, Podell and Schulman, he had handled many of the company's legal affairs.

In 1951 he became executive v.p. and a member of the board of directors and in 1955 he rose to the presidency.

A native of New York, Mr. Barnet was graduated with high honors from Syracuse University, and holds an LL.B. degree from New York University. He has been active with the New York City Cancer Committee, the Police Athletic League and the Multiple Sclerosis fund.




Herbert L. Barnet

Playing the percentages:

(or the art of successful TV sponsorship)

	Score for prime time half-hours*	
	1st or 2nd place	3rd place
ABC-TV	29	6
NET Y	29	6
NET Z	12	23

*SOURCE: NATIONAL NIELSEN REPORT, 2 WEEKS ENDING FEB. 7, 1960, SUN.—SAT., 8-10:30 PM, AVG. AUDIENCE PER MIN.

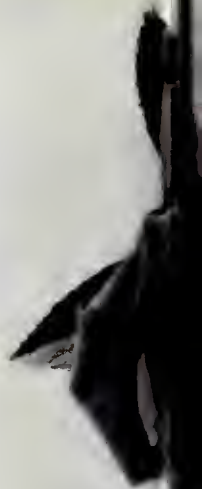
The smart money in TV rides the winners—shows that show up first or second consistently in share of audience. As the figures show, you've got 5 out of 6 chances of picking a winner when your money goes on ABC or Net Y—it's a toss-up between them—but only 2 out of 6 chances on Net Z. And the figures themselves are most significant...being taken from a national Nielsen at the season's peak viewing period. (What isn't a toss-up is ABC's edge in younger homes, with growing, consuming families. And ABC's lead in cost efficiency: \$2.88 per M.) **ABC TELEVISION** 



a rose...



...is not a rose...



...is n



...is not a rose...



...is not a rose...



...is n



...is not a rose...



...is not a rose...



...is n



se...



...is not a rose...



...is not a rose...



se...



...is not a rose...



...is not a rose...



e...



...is not a rose...

...unless it's in color

96% of all television homes today fall within the color coverage area. More than 300 stations in the United States have all the facilities to carry network color.

At NBC alone, total hours of color programming have increased more than tenfold in the past six years; over 450 hours scheduled in the first six months of 1960.

Owners of color sets tend to be higher in income, better educated, more influential.

The proof is all around us. Proof that color—an integral part of living—is an integral part of living television. Proof that your advertising future is in color.

NBC TELEVISION NETWORK



*"I buy all
my clothes
from K-NUZ
advertisers"...*

*The Blue Boy
Thomas Gainsborough
(1727-1788)
British School*

The Henry E. HUNTINGTON LIBRARY

To reach the **BUYING ADULT AUDIENCE** in Houston

It's **K-NUZ** — the NO. 1* **BUY** in **HOUSTON**

... at the lowest cost per thousand!

*See Latest Surveys for Houston



National Reps.:
THE KATZ AGENCY,
INC.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,
CALL DAVE MORRIS
Jackson 3-2581

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The ONLY ONE in the WORLD



Sky-high on 6000-ft. Ranger Peak in the southernmost reach of the Rockies, KTSM-TV's new transmitting tower soars high above the fabulous Southwest. This spectacular location is reached by the nation's third aerial tramway... the only one in the world serving a television transmitter!

KTSM-TV... El Paso's spectacular station... now serves southern New Mexico and West Texas with increased power for greater coverage, finest service.



From the observation deck at the base of KTSM-TV's tower, a two-state, two-nation panorama unfolds... a 7,000 square mile spectacular. The public can view this panorama by riding to Ranger Peak in a comfortable, 6-passenger cabin.

For spectacular coverage, peak sales in the Southwest, it's the Big Nine!



National Representative: George P. Hollingbery Company • Southern Representative: Clarke Brown Company



600,000 SAN FRANCISCANS WATCHED THESE MEN AT WORK!

On December 13, 1959, over 600,000 San Franciscans watched a team of highly skilled surgeons perform a delicate eye operation on a 36 year old man. This was the second program of **MEDICINE 1960**, a new public service series which, a little over one month prior, scored an impressive debut.

TELEVISION'S FIRST SYNDICATED SERIES OF PUBLIC-SERVICE SPECTACULARS!

MEDICINE 1960 consists of 12 hour-long video-taped programs devoted to actual operations and demonstrations of advanced medical procedures. Included are **HEART SURGERY**, **CHILD-BIRTH BY CAESARIAN SECTION**, **HYPNOSIS IN MEDICAL PRACTICE** and other subjects of vital interest to everyone.

TOPPED MAJOR NETWORK COMPETITION WITH 18.3, 15.9, 20.4 ARB RATINGS!

In its first three telecasts on **KRON-TV** in San Francisco, each at different times and days, **MEDICINE 1960** was viewed by a continually growing audience: **480,000** for the first program, **600,000** for the second and **717,000** for the latest. All told, **MEDICINE 1960** was pitted against nine regularly scheduled network shows, and topped eight of the nine!

8 OUT OF 10 WOULD WATCH MEDICINE 1960 REGULARLY!

A Trendex Telephone Recall Survey, conducted immediately after the second telecast, reported that 8 out of 10 viewers stated they would watch this program regularly on a once-a-month basis.*

By every standard, **MEDICINE 1960** is an outstanding example of exciting and provocative public service television!

Medicine 1960

For further details, contact

SCREEN  GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP
NEW YORK • DETROIT • CHICAGO • DALLAS • HOLLYWOOD • ATLANTA • TORONTO

*Copies of the complete Trendex Telephone Recall Survey are available on request.

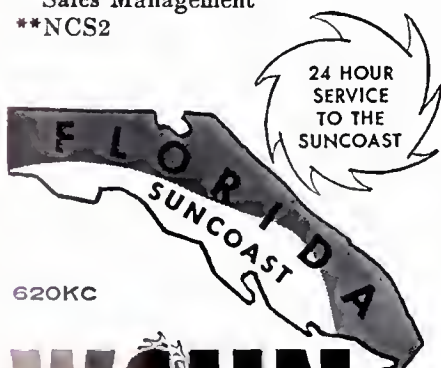
"Sunny" Says:
"IT'S WHO'S
UP FRONT
THAT
COUNTS!"



When you put your money on WSUN you've got a real winner. A pair-a-mutual payoff factors are the Nation's 26th Retail Sales Market, TAMPA-ST. PETERSBURG, and WSUN. Serving a 29 county population of 1,203,400, "Sunny" delivers more radio homes, at the lowest cost per home, of any station in the heart of Florida. Psssssst! If you want to wind up in the winners circle...get on "SUNNY!"

*Sales Management

**NCS2



620KC

WSUN

TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

by John E. McMill

Commercial commentary

Tv's cowardly critics

Last night, just for kicks, I picked up a copy of the March issue of *McCall's* magazine and read, with mingled feelings of impatience, admiration and disgust, Mrs. Clare Boothe Luce's arsenic-laden valentine entitled "Tv—An American Scandal."



Mrs. Luce, unlike most of tv's steam-heated critics, is an accomplished writer. And in plunging her jeweled stiletto into what she calls tv's "thousand nights terror and violence" she displays a poise, a passion and a perverse artistry worthy of Lucrezia Borgia.

Her attack centers on tv program themes in peak entertainment times, the "family hours," and she describes in lurid, though impressionistic detail, why she believes that the "most miraculous and influential mass medium the world has ever seen" is being "systematically and profitably used as an instrument for the wholesale debasement of the public taste and moral fiber."

It is quite a performance and Clare is (and has been for many years) quite a girl.

But after finishing her colorful and frequently amusing philippic against the "flood of shoddy, corny, stupid, vulgar, obscene, and just plain silly" programs on tv, I am afraid I came away with an even lower opinion of tv critics than I had before.

Most of them, I am convinced, are a cowardly lot. And this charge of critical cowardice applies even to the lovely Mrs. Luce.

Breast-beating a la mode

I think she's just too darn scared to name names—to be specific about the programs, commercials, products and people whose practices she deplors.

In this, of course, she resembles nearly all the other bombast breast-beaters who have been making the American welkin clatter with anti-tv and anti-advertising outcries during the past six months.

When you examine the passionate prose and purple pronouncements of these columnists, congressmen, clergymen, educators, ex-heads and ex-lady-ambassadors to Italy, you'll find they have one thing in common.

They erupt like roaring volcanos of righteous indignation, but hide like frightened chickens behind a smoke screen of exaggerated generalities.

Why don't they stand and deliver like men?

I can't get very worked up when critics like Jack Gould and John Crosby weep into their lager over stupid agency interference in scripts.

What agencies are they talking about? Whom do they mean? Why don't they mention Norman Strouse, or Leo Burnett, or Marius Harper? Are they so intimidated by their own advertising depart-

ents they can only attack writers, directors, performers or network residents?

Nor can I get very excited when eminent divines like New York's Rev. Robert J. McCracken inveigh against "grey flannel hucksters." Why doesn't he name a few? I'd respect him if he would—especially if a couple happened to be members of his own Riverside Church.

Similarly, when my own classmate, Dr. A. Whitney Griswold, resident of Yale, starts making waspish academic cracks about the advertising business, I want to say, "Nuts, Whit, stop it. Stop giving us those large, orotund, sociological generalities and start talking about people."

And in the same way I grow impatient and contemptuous when the empress of the *Time-Life* dynasty turns her feminine fury on the way tv is "systematically used" to debase public taste and moral fiber.

Who's doing it, Mrs. Luce? Are you talking about Henry Ford and Henry Kaiser and Howard Morgens of P&G and E. H. Little Colgate?

Or do you mean Ollie Treyz, and Jim Aubrey and Robert Kintner? Name your villains, lady. And if you're not willing to put up, I think you ought to have the grace to shut up.

The need for healthy criticism

I feel particularly strong about all this because I am convinced that healthy criticism—criticism that is courageous, responsible, informed, specific and personal—could work wonders for tv and for advertising.

None of us in the business think that everything about it is just plain peachy. We all know that certain commercials and certain programs shouldn't be allowed on anybody's air.

We all know that certain practices of certain individuals—agencies, advertisers and broadcasters—should be stepped on and squashed like slimy, obscene bugs.

But the critics of tv and of advertising, in their hysterical polemics, make no effort to separate out specific evils and individuals.

They damn all of tv as corrupt, cheap, unprincipled—and we know it isn't. They characterize the bulk of tv programs as "silly, corny, stupid, vulgar"—and we know this isn't true.

They sneer loud, righteous sneers at "Madison Avenue" and picture it as entirely populated by addle-pated adolescents who rush around screaming "Let's run it up a flagpole and see if anyone catches it."

Such sweeping condemnation is not only unfair and dishonest. It is self-defeating and ineffective.

It carries no weight in the very quarters where, presumably, these critics would like to effect changes. It is resented for its exaggerations, its prejudice and its cowardly anonymity. And it is shrugged off for the very same reasons.

I believe that there is a great deal in tv and in advertising which should be criticized, and criticized publicly.

I see no reason why advertisers, agency men, and broadcasters should not be subject to the same kind of critical crossfire which the press deals out to politicians, playwrights, athletes, novelists and artists.

I am sure we would all be healthier if this happened.

But I think that those of us in the industry have a right to demand that our critics stop shrieking and howling like Savonarola and the Witch of Endor, and begin to adopt the responsible critical standards of a Scotty Reston, a Red Smith, or a Brooks Atkinson.

Sound Programming -Sound Buy!



MUSIC PROGRAMMED FOR MELODY
Music with the big, rich sound that neither lulls nor annoys, selected for solid entertainment.

NEWS BY QUALIFIED NEWSMEN
Twelve full-time newsmen . . . the largest news staff in the Valley . . . plus NBC worldwide news on the hour.

LIVE SPORTS COVERAGE
From the Worlds Series to the Rose Bowl, the Indianapolis 500 Miler to the Sacramento Solons, KCRA broadcasts it live.

Sound Programming-Sound Buy!
... and probably the best merchandising service in the West.

Represented by






not so private eye

... in point of fact, a most public one, with perhaps the best-known address in the USA: 77 Sunset Strip.

Private Eye Zimbalist is, of course, a household face in millions of homes. And 77 Sunset Strip, along with such other programming successes as Maverick, Leave It to Beaver, The Real McCoys, The Untouchables, does much to explain why ABC-TV is now first or second in share of audience every night of the week. And *never* third.

As more and more people choose ABC, they are in turn chosen. For any philosophy of programming must, by its nature, select its particular audience. In ABC-TV's case (with its new, younger stars) this would have to be an audience of *younger* homes... families with a consuming interest in products as well as programs. And from cars to cleansers, America's blue-chip sponsors know it.

COMING UP IN '60: an even stronger, prime-time lineup to consolidate ABC-TV's rise to the fore. New properties like The Islanders, Stagecoach West, Naked City, The Corrupters, Asphalt Jungle, The Flagstones, Bugs Bunny half-hour cartoon series, Guestward Ho!, and Men From Miami (hour-long show from Warner Bros.). Plus greater balance of programming by way of our new *special* look: The Churchill Memoirs and significant documentaries like "Korea, The Forgotten Country."

One final thought. The cost of doing business with this young and responsive audience is now \$2.88 per M homes. Statistically clear proof that the most efficient buy in network television today is ABC Television. 

WATCH ABC-TV IN '60

(more people will)



MARKETING DATA for Southern industry



HARRY CUMMINGS, manager of our Jacksonville office, one of ten offices providing fast efficient service to Advertising throughout the U. S.—service that helps advertising dollars deliver extra value.

Within a generation the South Atlantic states have made spectacular gains in population. In Florida, for example (1930 census, 1,468,211) the 1960 census figures are expected to reach five million.

Gains by South Atlantic industry and commerce have been equally impressive. The consequent growth in advertising volume points up the importance of our Jacksonville office, maintaining close contact by wire and phone with more than 150 agencies and advertisers.

Blair-TV operates on this basic principle: that alert informed representation is a service vital not

only to stations but also to all Advertising and to the businesses dependent on it for volume and profit. From the first, our list has been made up of stations and markets we felt in position to serve effectively. Today these stations are located in 25 of America's greatest markets. Together they cover 56 percent of its population — virtually 60 per cent of its effective buying power.

In its area, each of these stations stands as a power-house of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.

BLAIR-TV

A NATIONWIDE ORGANIZATION

AT THE SERVICE OF ADVERTISING

WABC-TV — New York
W-TEN —

Albany-Schenectady-Troy

G TV — Altoona-Johnstown

F-TV — Binghamton

H TV — Boston

WBKB — Chicago

WCPO-TV — Cincinnati

WEWS — Cleveland

WBNS-TV — Columbus

KFJZ-TV — Dallas-Ft. Worth

WXYZ-TV — Detroit

KFRE-TV — Fresno

WNHC-TV —

Hartford-New Haven

WJIM-TV — Lansing

KTTV — Los Angeles

WMCT — Memphis

WDSU-TV — New Orleans

WOW-TV — Omaha

WFIL-TV — Philadelphia

WIIC — Pittsburgh

KGW-TV — Portland

WPRO-TV — Providence

KGO-TV — San Francisco

KING-TV —

Seattle-Tacoma

KTVI — St. Louis

WFLA-TV —

Tampa-St. Petersburg

SPONSOR-SCOPE

12 MARCH 1960

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SPONSOR
PUBLICATIONS INC.

Agencymen who have dealt so far with CBS TV about next season have formed what they think is a pretty good image of what Frank Stanton is thinking about in terms of both programing and commercial complexion.

As they envision it, these are among the primary principles and objectives:

- 1) The program itself is even more important than the advertiser.
- 2) In the matter of balanced programing the entertainment area should encompass all-family appeal, with sharp de-emphasis on programs whose core is violence and greater emphasis on shows that venture away from motheaten concepts.
- 3) A readjustment of the number of commercial breaks in a nighttime program so as to diminish the impression of overcommercialization.

Under the new rules of commercial placement, which CBS TV proposes to put into effect at night come the fall, an advertiser will have a tough time squeezing four products into a half-hour program.

The network, as usual, will permit three minutes of commercial, but their insertion will be limited to three spots.

The new plan: Two one-minute commercials and two 30-second commercials back-to-back.

It will be recalled that Bates some years ago introduced the design of four commercial breaks, with a 30-second billboard and a 30-second cowcatcher.

What impact this new device will have on CBS' o&o's has yet to be made clear.

National spot buying out of New York the past week was a bit off the pace of January and February.

The tv action included: Du Pont paint division (Ayer), six weeks; Duz (Compton), 15-20 spots a week; Noxzema (DCSS).

The big one in radio was Sunoco's (Esty) seven-week saturation spread over 60-odd markets, starting 3 April.

The death of Hal Fellows, NAB president, this week was not only a great shock to the broadcasting industry, but it came at a time when his services were of incalculable need to the cause of air media.

As a spokesman for the broadcasters, Fellows has in recent years been under tremendous physical and nervous pressure, contending with the mounting problems and critical Washington climate involving the very structure of the industry.

His has been a continuing round of cross-country visits to broadcast stations and regional meetings, appearances before government agencies, discussions with numerous lawmakers and regulatory heads, coordinating the many and complex arms of a burgeoning and aggressive trade association, and sparkplugging Washington strategy.

Unlike his predecessors, Fellows came to the NAB presidency direct from a sound seasoning in station operation (WEEL, Boston, general manager). His native tongue was as much that of the grassroots broadcaster as that of the big city operator.

Because of the urgency of the situation and his ideal background, it seems likely at this writing that Robert D. Swezey, recently retired head of WDSU-AM-TV, will be called to fill the NAB vacancy. SPONSOR's NAB Convention Issue (2 April) will be dedicated to Hal Fellows.

The network spot carriers continue to wean 'em away from selective spot: the latest is DuPont's car wax which this spring will go tv network scatter plan.

The campaign, out of BBDO, will run for 13 weeks.

From present evidence Campbell Soup (BBDO) will go along with the Lassie and Donna Reed shows for another season.

Pertinent statistics: combined the two shows cover 60% of all tv homes and the ratio of householder homes below 40 years is 70-75%.

Spot radio will again be in Campbell's 1960-61 picture. Last season it spent \$1,250,000 in that medium.

Stations in the smaller tv markets, do you want to take a tip from astute media analysts in several of the biggest spot buying agencies?

Then harken to this suggestion gathered from them by SPONSOR-SCOPE: instead of putting so much emphasis on the height of your tower and your set count tell more about the shares of audience delivered by your network programs and spot commercials.

They'd rather know, for instance, that one of your soap operas gets a 45 rating on your station or that a Doug Edwards gets a 60, or that you deliver so much of a share or rating as an average for all nighttime or daytime programs.

Another tip: when you come calling on a station with your latest coverage data show that you've analyzed your station as a media planner would.

Add up all the homes reached in your coverage book and figure out the number of hours the average home viewed your station per week. That demonstrates loyalty.

If tv's stature needs a vote of confidence, what with all the sniping it's taken from Washington and print, it's getting one from a bluechip giant: DuPont.

For the third consecutive season DuPont (BBDO) will sponsor, starting in the fall, another nine specials at a cost of not far from \$4 million.

What tv has done for DuPont in the area of image-molding constitutes, those on the inside will tell you, one of the greatest public relations stories of recent times.

Watch for the westerns to cut down on mayhem and gore and take on a story atmosphere that will be much akin to soap operas.

It's already become evident in series like Zane Grey Theatre and Rawhide.

If only for the top tv markets this looks like a record March in billings from national spot.

They're mostly all short term, but they include such returnees as Studebaker (D'Arcy), United Fruit (BBDO), Universal Appliances (Grant) and Maxwell House (Ogilvy).

In the smaller markets the play from national sources is not worthy for shooting fireworks, but the chances are that the billings deposited with the top market crust will suffice to give this March a substantial edge over the like month a year ago.

The competition among research firms in the field of measuring brand usage among tv audiences is getting stiffer.

Three such outfits bidding for business among agencies: Tv Personal Interviews (TPI), AIM (R. H. Bruskin Associates) and Audits & Surveys.

NBC TV has been using AIM on a continuing basis, while McCann-Erickson recently subscribed to TPI for one of its subsidiaries.

It's now an odds-on bet that ABC TV will go the way of CBS TV and NBC TV when it gets around shortly to issuing its new ratecard.

What started out—in theory—to be just an over-all volume discount will provide for such exigencies as preferred nighttime periods, special summer discounts and all the abra-ca-dabra that, admen say, has converted the business of trying to figure out the end rate into a mathematical nightmare.

Strange as it may seem, ABC TV disclosed that in figuring out what direction to go on discounts it was faced with this spectre: a possible price war by NBC TV.

When CBS TV publishes the new ratecard which goes into effect 1 April, you'll find that something new has been added.

That something new had much to do with placating General Foods into extending its nighttime commitments for another year—although the same privilege goes to all big advertisers.

The added change: Advertisers who have more than an hour and a half on at night weekly can have the surplus time at 52% of the hour rate in respect to the volume discount, instead of what had been 60% of the hour rate. (The excess periods don't have to be contiguous.)

When Westinghouse gets around to buying network tv for the fall it will probably be with a different approach than in previous seasons.

Instead of an omnibus and expensive one hour show weekly, it'll have two weekly half-hour programs. One (dramatic) will take care of its consumer products and the other will spotlight the corporate image.

Two drug advertisers, Bristol-Myers and Pharmaceuticals, seem to be having a difficult time with the tv networks in their planning for the 1960-61 season.

Bristol-Myers' jostling and resultant dilemma: Being (1) deprived of Sunday 9:30-10 p.m. on CBS TV, a spot it's had since 1949, (2) advised by NBC TV that the network is sequestering the Monday 9-9:30 slot, occupied the past two years by Peter Gunn.

Pharmaceutical's travail: CBS TV has told the account it has other plans for Tuesday 9-9:30 p.m., even though the present occupant, Tightrope, appears to have been coming well in the ratings. The reaction here has been bewildering and frustrating, to say the least.

These two episodes have tended to spread the impression that with the climate being what it is in Washington the networks need exercise little compunction in dealing with the will or discretion of the advertiser.

To maintain its discount position with CBS TV Pharmaceuticals will do some buying for the summer.

It'll be a spate of daytime quarter hours and an additional nighttime half-hour.

Chevrolet will have its NBC TV Sunday night hour and two other half-hour shows riding for it this fall. One of the 30-minute programs will be Pat Buttram on ABC TV following the Real McCoys.

In a last minute counter bid ABC TV the past week snatched away the Chesebrough-Pond daytime business from NBC TV, even though JWT had urged the account remain with NBC and thereby avoid a \$150,000 shortrate.

NBC, while licking its wounds and chagrin, admitted it was a tough one to lose: five quarter-hours a week at \$56,000 a week from 1 April to the end of the year.

NBC's post-battle statement: we stuck to our ratecard.

(See 27 February SPONSOR-SCOPE, page 25, for details of ABC pitch.)

BBDO is on the verge of putting out another documentation on the state of spot radio, as it exists today.

The study will deal with sets in use, accumulative audience figures, rating levels by market size, how much each station penetrates the market, when to use two or more stations in a market, etc.

The strategem that appears to have taken hold in negotiating for network film fare by advertisers: paying the full price for the negative and getting the repeat free.

It bails out the producer on the initial 26-week run, and if the advertiser wants to re-run he has an advantage on the average price.

Adam Young, Inc., is exploring the possibility of setting up a separate division exclusively devoted to the representation of fm stations.

Pertinent sidelight: A timebuyer in a New York agency interested in doing something with fm in 11 markets disclosed to SPONSOR-SCOPE last week that her attempts to pull together information on these markets have been made doubly baffling because of a lack of representation.

(See editorial on Rising Interest in FM, page 74, 5 March SPONSOR.)

P&G has made its first network program buy for next season: the Law and Mr. Jones and this one via Compton.

It'll most likely be spotted on ABC TV Sunday night.

CBS TV may finally snag a buyer for the other half of Dennis the Menace: seriously considering it is the Corn Products-Best Foods management.

It amounts to around \$110,000 a week in time and talent.

Vitamin Sales Co., of Pittsburgh (Fairfax) has introduced a new twist in daytime network tv; determining the effectiveness of a quarter-hour program by the number of orders it pulls by the end of the week.

In other words, if one show doesn't garner a certain number of orders it switches to another show for the following week—paying a premium for the privilege.

The order itself is for a catalog, which the recipient is urged to show his doctor so that the right vitamin pills are sent for. The account's on NBC.

Blizzard conditions last week didn't deter Chicago reps and agencies from buzzing around the idea of what can be done to stimulate tv business for the summer.

The event that touched off concern, at least, among the reps was this: Alka Seltzer's (Wade) announcement that summer cutbacks would take place earlier than usual this season.

Explained Wade: in fact more money annually would be expected, but Alka Seltzer's schedule would be reapportioned, with heavier concentrations in the fall and winter and much less in spring and summer.

Commentary: all the tv networks have adopted summer rates, but outside of WTOP-TV, Washington, WNEW-TV, New York, and WBTW, Florence, little cardrate cognizance has been given the summer bugaboo by stations. 'Tis said group ownerships like Corinthian and Storer are seriously thinking about doing something about it.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 56; News and Idea Wrap-Up, page 76; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 86; and Film-Scope, page 72.

Newsweek

RISE PHOENIX: MIRACLE IN ARIZONA

NEWSWEEK COVER STORY
Jan. 4, 1960

**HOME OF
AMERICA'S NUMBER ONE*
INDEPENDENT**

KPHO-TV

TAKING PART in this "MIRACLE STORY" is the Meredith Station in Phoenix, Arizona, KPHO TELEVISION, CHANNEL 5, Arizona's First Television Station Since 1949. KPHO-TV announced a \$475,000 improvement program for its facilities this year including the newest and most up-to-date full power transmitter. Available NOW, Arizona's first RCA fully compatible television tape recorder!!

KPHO-TV

A Meredith Station
Represented Nationally by The Katz Agency
Affiliated with Better Homes & Gardens Magazine

V. P. & General Manager
RICHARD B. RAWLS

Station Manager
HOWARD STALNAKER

The background of this advertisement is a black-and-white reproduction of Newsweek's recent color cover featuring Phoenix's busy Central Avenue.

*Based on figures supplied by American Research Bureau.

Rising Phoenix: 'Miracle' in Arizona

SPOTLIGHT ON BUSINESS

American Motors' automotive advertising manager has a particular reason for liking spot television. Says E. B. Brogan: "Dealer enthusiasm for Rambler's spot television campaign will be greater. They've seen the showroom traffic our commercials produce and many dealers have been so impressed they've purchased additional schedules of their own."

Rambler's unique, million-dollar campaign concentrates 10- and 60-second announcements on Friday nights, carefully aimed at the Saturday upswing in auto sales. Attention-getting commercials are scheduled on 125 stations, including CBS Television Spot Sales-represented

Representing WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis, WBTW Charlotte, KHOU-TV Houston, WJXT Jacksonville, WBTW Florence,

"Great..."

"...the way
spot television sparks
Rambler
dealer enthusiasm."



WCBS-TV New York, WJXT Jacksonville, WBBM-TV Chicago, KSL-TV Salt Lake City, KHOU-TV Houston, WTOP-TV Washington, WCAU-TV Philadelphia, WBTV Charlotte, and KMOX-TV St. Louis. Result: Rambler demand outstrips the supply.

You, too, can speed up sales by backing your dealers with advertising they believe in... advertising that really works. Our informative booklet, "How Spot Television Builds Dealer Enthusiasm," is crammed with additional case histories...and it's yours for the asking. Write to 485 Madison Avenue, New York 22, main office of CBS TELEVISION SPOT SALES.

WCAU-TV Philadelphia, WTOP-TV Washington, KNXT Los Angeles, KSL-TV Salt Lake City, KOIN-TV Portland, and the CBS Television Pacific Network



**IN HANNIBAL-
QUINCY,
BRUCE,**



**THE ONLY ONE IS
KHQA-TV**

- FIRST IN RATINGS!*
- FIRST IN REACH!**
- BEST IN PROGRAMMING!
- BEST OF  and 

*ARB, TELEPULSE, NCS,
MARKET INDEX

**NCS #3—Tallest Tower
Maximum Power

KHQA-TV
HANNIBAL-QUINCY

one of the
FORWARD

GROUP
WTAD • KHQA-TV • WM-TV • KGLO • KGLO-TV

See Branham Co.
National Representatives

Reps at work

James P. Alsbaugh, vice president of H-R Representatives, Inc., New York, feels that the buyer is not taking full advantage of the sound, honest counsel of station representatives when he decides that his secretary should be the go-between in buying. "By utilizing the vast store of knowledge and judgment available from intelligent discussion with responsible reps, the buyer can make maximum contributions to the success of his client's product and acquire major professional stature in our industry." Jim points out that the majority of reps aren't order takers. They are experienced in markets, media and stations, and are eager to tailor their presentations to fit a particular campaign's objective. But, to do so intelligently, they must know the various aspects of a campaign and budget. "We need to know, for example: Is it a radio-only buy? Are tv and other media being used? What type of audience is the client seeking? Is CPM a prime factor, or is reaching the whole market more important? Obviously, buyers and reps must communicate directly for maximum campaign results."



Bob Williams, Daren F. McGavren Co., New York, thinks that one of the most valuable services representatives offer buyers during a campaign is the presentation of a competitive pitch to switch business because of new factors. "While some buyers consider the competitive pitch a nuisance, many more realize it's important to keep an open



mind to factors that may justify new schedules. Listening patterns in markets are continually changing, and the competitive pitch helps keep the choice of times and stations up-to-date. Certainly a salesman handling 10 or 15 markets knows more about new factors in these markets than a buyer with 200 markets to watch." Bob notes that while it is not a common situation, he still finds the obsolete long-term schedules repeated at renewal time. "This doesn't happen when the rep with applicable, valid material is able to present his case to sharp, receptive media personnel. Fortunately, I find that more and more top buyers in the agencies want to work closely with the reps to update their schedules and eliminate the dead wood that can badly bog down a campaign."

"Now where did
they say all
those timebuyers
are going?"



"Now where did
they say all
those timebuyers
are going?"



Hurry! Just a few days left to sign
up before SPONSOR's new rates go into
effect. Guaranteed Rate Protection for
all of 1960 at old (1957) rates if you
enter your advertising contract before
1 April 1960.

Call Art Breider, MU 8-2772, NYC.

NATURALLY, TO SPONSOR'S WHEEL-OF-FORTUNE

AT THE NAB CONVENTION IN CHICAGO!

Conrad Hilton • Suite 1106

Here's why. SPONSOR's Wheel-Of-Fortune can mean valuable prizes for timebuyers who visit SPONSOR's Suite 1106. Each registering timebuyer gets a number . . . and each time SPONSOR's Wheel-Of-Fortune stops at his number, it's a "vote" for him! At Convention's end, timebuyers with the highest scores win the prizes!

ATTENTION: STATION MANAGERS AND OTHERS! Here's where you come in. Only you are eligible to spin SPONSOR's Wheel-Of-Fortune and help timebuyers win. But there are valuable prizes for you, too.

Remember Suite 1106 for:

- SPONSOR'S HANDY-USE CONVENTION SPECIAL!
- SPONSOR'S WHEEL-OF-FORTUNE PRIZES!
- SPONSOR'S UNIQUE TOMATO JUICE BAR!
- SPONSOR'S FRIENDLY STAFF TO SERVE YOU!
- PRIZES FOR ALL!

SPONSOR'S DOUBLE-ACTION CONVENTION ISSUES GIVE YOU TWO ADS FOR THE PRICE OF ONE!

Here's how. Schedule your ad in the Convention Issue dated 2 April (15,000 copies) and you get the SPECIAL, too, (2,500 copies) . . . a separate book, hand-delivered to NAB members at their Chicago hotels.

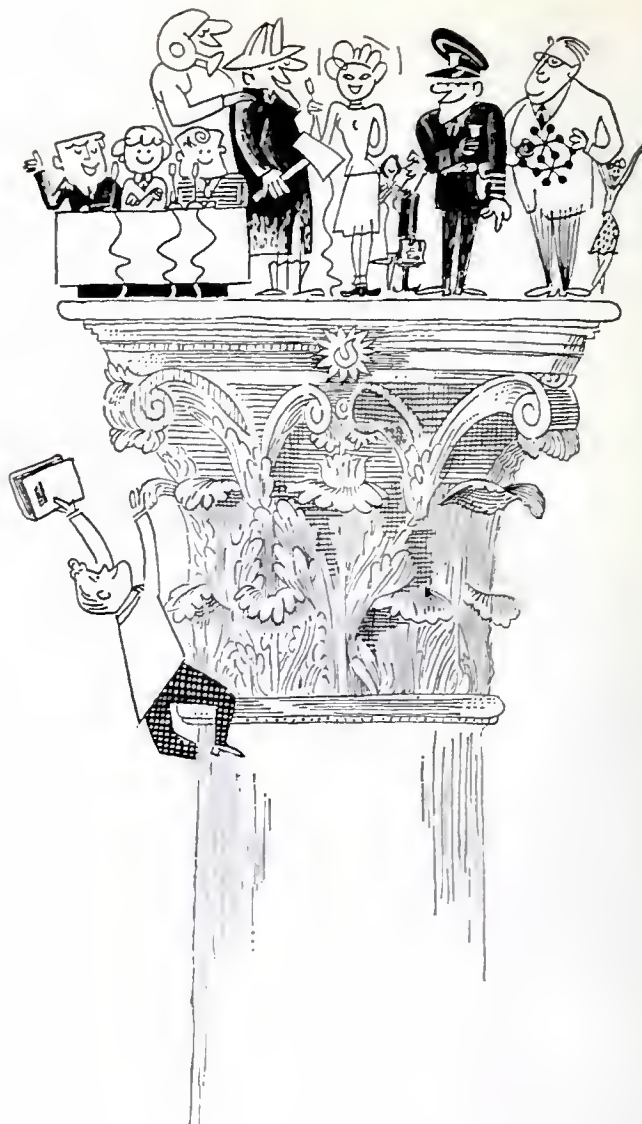
Double exposure, double impact at only \$75 additional per page over SPONSOR's regular rates. This covers production and paper costs. Forms close 24 March.

SPONSOR

THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE

They said
it couldn't
be done

(They may be right.)



TEEN-AGE television at seven a.m.? In Houston? With news...sports...music...reports...of a kind important to young people? And *panel discussions*? *LIVE*?

It's enough to give a program manager insomnia: Every dawn a new problem, breakfast practically a midday meal, and Studio A full of teen-age egos five mornings a week.

That's what the Corinthian station in Houston has brought about with the new half-hour *Ginny Pace Show*. Object: To serve an important segment of the community—teen-agers, some 200,000 of whom live within tv sight of KHOU-TV—and many parents, eager to share in the interests of their off-

spring. Developed with the blessings of the Superintendent of Schools and the encouragement of PTA's, the *Ginny Pace* wake-up show may also awaken others in the industry to the potential of early-morning local tv.

The perils need not be spelled out. You're aware of them and so are we. We're also aware that someone has to assume responsibility for pioneering with new ideas if television is to maintain vitality and commercial effectiveness. Each station of the Corinthian group is encouraged to take program risks, to try out new ideas, to avoid always playing safe. Sometimes it's good box office, sometimes it isn't. It's always healthy.

Responsibility in Broadcasting

THE CORINTHIAN

49th and Madison

Quotable

I plan to publish a monthly idea-letter to real estate firms. Contents will be about advertising, promotion, merchandising and publicity, specifically for the real estate field.

Occasionally your columns on "Radio Results" and "Tv Results" cite case histories on builders and realtors. I would like permission to quote your column. Naturally I will give credit to your book.

The specific groups I have in mind are:

Creative Homes Corp., March 28, 1959

Vero Lake Estates, May 2, 1959

Mahay Construction, January 9, 1960

Cross States Construction, October 17, 1959

Tegtmeier Realty, Sept. 9, and Sept. 5, 1959

I'll certainly appreciate your permission, since this is the type of pertinent fact that will make my proposed publication a success.

Robert A. Canyock
Creative Marketing
Orange, Conn.

Short—30 agencies!

Your article in the February 20th issue of SPONSOR ("Brewing: the Battle of the Ratings") was a most interesting one in that it tried to define as best it could within the limitations you had set, the concept and usage of the various rating services.

However, I found that a restriction of the findings to the top 20 agencies penalizes ARB to a great degree, in that had your reporter taken the time to make an investigation of the top 50 agencies, which seems to be the standard you have employed for many years, the box score would then have read: ARB, 41, next largest service 15.

It is also interesting to note that of more than a billion dollars spent in television time, ARB reports are

used by agencies who account for 93% of this total. I think your readers will find this most interesting in view of the fact that it gives the whole picture, not just a certain select portion.

Jack L. Gross
American Research Bureau, Inc.
N. Y. C.

Directory like calendar

In glancing through the latest issue of SPONSOR, I noticed your ad on your *5-City Tv/Radio Directory*.

Your 1957 edition was such a help to me, and since then, it has become as important to me as the daily calendar. Needless to say, I am requesting a copy of your latest *5-City Tv/Radio Directory*.

Thank you for making things easier over the past four years.

Elaine Mohr,
WTVN-TV
Columbus, Ohio

Keep up the courage

Among the things for which my admiration is always unbounded is courage.

It took large quantities of that for you to publish the article on how broadcast representatives evaluate agency media departments (SPONSOR, 13 February).

This evidence of editorial fortitude—which is where journalistic leadership begins—is not untypical for you. It's just a good example!

More power to you and your good colleagues.

E. L. Deckinger
vice-president
Grey Advertising Agency, Inc.
N. Y. C.



- KOTV**
TULSA (H-R)
- KHOU-TV**
HOUSTON (CBS-TV Spot Sales)
- KXTV**
SACRAMENTO (H-R)
- WANE-TV**
FORT WAYNE (H-R)
- WISH-TV**
INDIANAPOLIS (H-R)
- WANE-AM**
FORT WAYNE (H-R)
- WISH-AM**
INDIANAPOLIS (H-R)

STATIONS

Program Highlights

KCBS

San Francisco

"Viewpoint," an idea forum, broadcasting phone calls from anyone; "Owen Spann," comedy, variety; "The Bay Today," interview study of the area's big story of the day; "Radio Moscow," airs and analyzes the Soviet view; special series, such as the Los Angeles-Honolulu Yacht Race; full local coverage of the Winter Olympics.

If you have something to sell America, you have something to say in these 7 of the top 10 U.S. markets. The place to say it is on the CBS Owned Radio Stations, because C-O Radio is different: different in each city, different from all other radio today. These stations are still in show business, and it shows! Look at some of the listed highlights (only a partial listing) of locally produced programs, and you'll see what we mean. This is broadcasting for active listeners—not for the fringe consciousness of people with their minds on other matters. And added to it, is the unique strength of the CBS Radio Network, with its schedule of great personalities, drama, comedy, complete news coverage and analysis, public affairs and special events. This is responsible broadcasting. It gets a responsive audience. And that means response to your advertising, too!

CBS OWNED RADIO STATIONS

Represented by CBS Radio Spot Sales

GO

Program Highlights

KNX

Los Angeles

"Opinion Please," a modern town meeting where anyone can talk on a broadcast open phone line; "The Bob Crane Show," a zany comedy turn; "Point of Law," digests of actual court cases; "This Is Los Angeles," provocative interviews with interesting Angelenos; specials such as "Blackboard Dilemma," "The Changing Face of Hollywood," and "Image of America."



Program Highlights

WBBM

Chicago

"Music Wagon," "The Connie Mitchell Show," "Supper Club," "The Gold Coast Show," "Merrily We Go," "The Josh Brady Show," "The Little Show," all live music and variety productions; "The Tony Weitzel Show," celebrity interviews; "The Art Mercier Show," tips on hunting and fishing; "Jones & Josh," a lively woman's page of the air.

Program Highlights

WCBS

New York

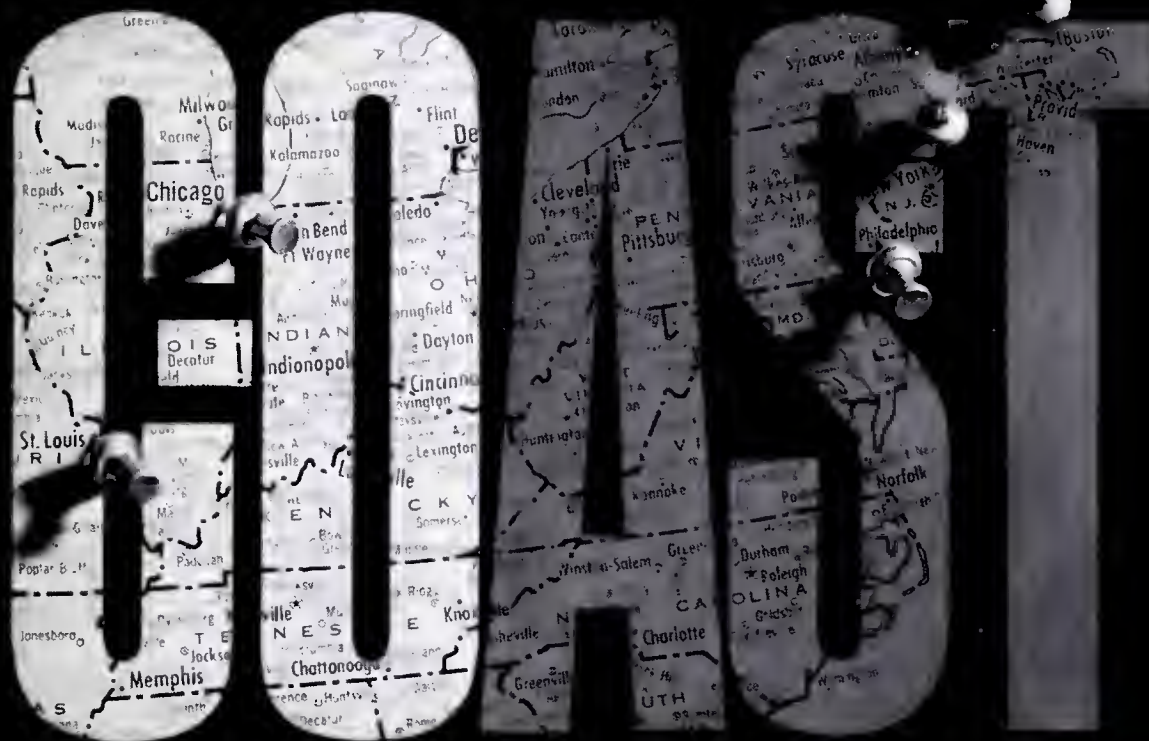
"The Jack Sterling Show," "The Martha Wright Show," "The Lanny Ross Show," all offer live music and variety; "Backgrounds of Literature" and "Backgrounds of Music" stimulate and educate; "Three Guesses," an audience-participation musical game; "Freeman & Hayes," comedy, live music, records.

Program Highlights

WEEI

Boston

"Showcase," Priscilla Fortescue reports on her globe-trotting, celebrity-meeting life; "Lady of the Bookshelf" dramatizes favorite children's books; "Carl Moore Remembers," live music from a Boston "landmark"; "Calder and Johnson," off-beat comedy & music; Career Centers, useful, needed advice for the teenager.



Program Highlights

KMOX

St. Louis

"Strictly Editorial," "Science Editor," "The Spelling Bee," "State of the Law," "Successful Money Management," all speak for themselves. "The Laurent Torno Show," an outstanding musician and conductor plays, discusses, interprets good music; "Words and Music," poetry readings; the station that originated Conelrad weather alert.

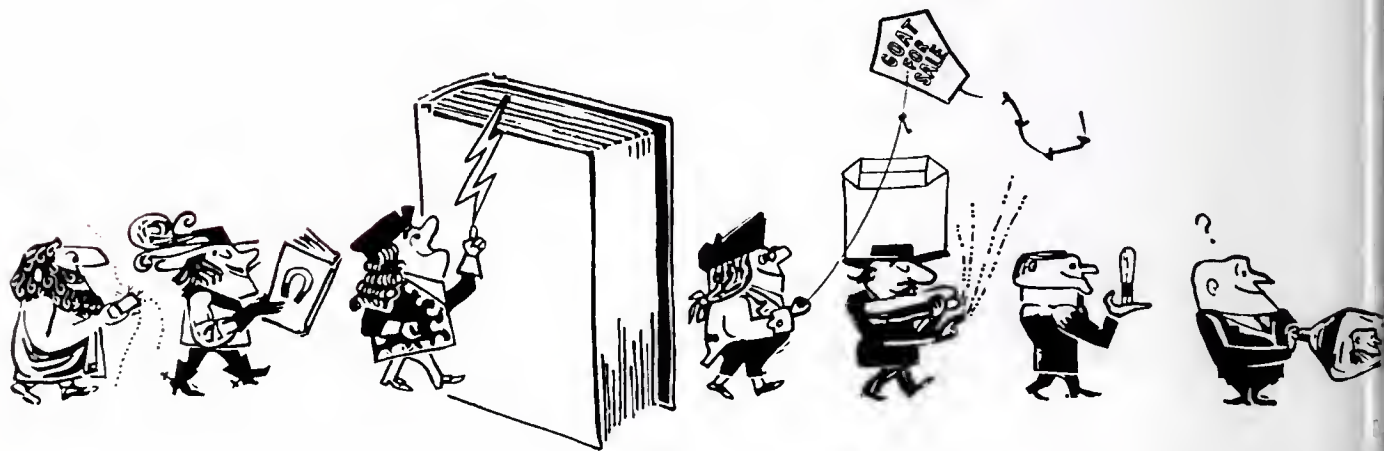
Program Highlights

WCAU

Philadelphia

"The Ralph Collier Show," talks with celebrities and other interesting people; "University Round Table," stimulating discussion; "Career Forum," vocational guidance for high school students; "The Books of Man," under the auspices of the University of Pennsylvania; "The Governments of Man," under the auspices of Temple University.

Through History & Eastern Iowa with Gun (*ELECTRON*) and Camera (*TV*)



Thales of Miletus rubbed a piece of amber back in 600 B.C. and small particles of other substances were attracted to it. This was the start of a long series of attractions which have culminated in the recent clean sweep of tv watching in Eastern Iowa for WMT-TV. But that's another story. One Bill Gilbert, a physician and Latin buff, got to fiddling around with amber in 1600 A.D. and published a work called *De magnete*. He named the phenomenon electricity, after the Greek name for amber (*elektron*). Many centuries later another work, *Forever Elektron*, created something of a stir, electrifying, but far afield.

In the early 1700's Stephen Gray discovered he could lead electricity around by the nose through certain substances, and not through others, a personality trait proved almost daily by ARB, Nielsen, and Pulse.

The invention of the Leyden Jar in 1745 (not to be confused with the San Francisco Earthquake of 1906) set things up for a Mr. Franklin, founder of a competing medium (space on kites).

We pass lightly over the contributions of Davy (electrolysis, safety lamps, and laughing gas, the latter a forerunner of technically augmented soundtracks), Ohm, Faraday, and Hertz ("It only, when you laugh") and come to Guglielmo Marconi, who invented the antenna in 1896 and the submarine sandwich a few days later. Fleming (1904) and DeForest (1906) whipped up the vacuum tube, Armstrong the regenerative circuit (1912), the superhet (1918), and frequency modulation (1939).

What happened after that is so familiar to our readers that a refresher seems pointless. It's interesting, however, to record one more fact: The reference work we've been consulting calls the use of a cathode-ray tube—instead of a scanning disk—"promising." The work was published in 1946.

The same could have been said—with accuracy—of WMT (1922) and WMT-TV (1953), CBS radio and tv for Eastern Iowa, represented nationally by the Katz Agency.

NEXT SEASON'S MOST POPULAR SHOW TYPES*

SHOW TYPE	ABC	CBS	NBC	NO. OF SHOWS
WESTERN	10	4	8	22
MYSTERY	3	8	4	15
SITUATION COMEDY	4	8	1	13
ADVENTURE	7	1	4	12
MUSIC VARIETY	3	3	5	11

*Of 108 programs scheduled among the three networks next season, ABC will have an estimated 35; CBS, 40; NBC, 33.

WHAT'S AHEAD ON NET TV?

Here's a SPONSOR analysis of shows the three nets have slated for next season's prime time periods

Even though public affairs gets biggest program discussion, westerns and adventures still ride high

The tub-thumping and chest-pounding about more and better balance in network programing is paying off in next season's lineup, but there's still more talk than action in terms of new public service or information shows. By and large, the three-network offering in the '60-'61 season will stick with the tried and true—western, adventure, mystery and situation comedy, and the music-variety format.

The intra-industry concern with more programs which satisfy the tastes of minority as well as majority audiences is being reflected in costly continuing productions of broad scope. But the actual number of so-called public affairs, news specials or documentary showings is estimated to be only six out of a projected total of 108 network shows.

Of the 108 now proposed—and this

is still early in the planning season—35 will be carried by ABC, 40 by CBS and 33 by NBC. Forty-one will be hour-long features—15 on ABC, nine on CBS and 17 on NBC—with the remainder, 67, thirty minutes long. Of these, 21 will be telecast by ABC, 30 by CBS and 16 by NBC.

As for program types, westerns will account for almost one in five shows—22 in all, with 10 on ABC, four on CBS and eight on NBC. Other program types, according to frequency of anticipated scheduling: mystery, 15 in all: ABC, 3; CBS, 8; NBC, 4. Situation comedy: 13: ABC, 4; CBS, 8; NBC, 1. Adventure, 12: ABC, 7; CBS, 1; NBC, 4. Music variety, 11: ABC, 3; CBS, 3; NBC, 5. Documentary and public service, 6, two for

each of the networks. There are four kid shows in prospect, two each on ABC and CBS, and two comedy shows, both on CBS. Of the five dramatic shows, one will be on ABC, with two each for the other networks.

Most of the slots have shows scheduled for them on a tentative basis, according to SPONSOR's day-by-day analysis of prime time periods (see chart below). But some periods appear to be completely open: five at

CBS, two at ABC and one at NBC. Miscellaneous shows account for the remaining 10 programs in the projected total of 108 for next season.

Although public service and news innovations won't be channel-shatter-

A MARCH FORECAST OF NEXT FALL'S NETWORK

	SUNDAY			MONDAY			TUESDAY			AL
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AL
7:30	Maverick	Dennis The Menace	Overland Trail (7-8 p.m.)	Cheyenne	The Texan	Riverboat? or Renegade?	Bronco or Sugarfoot	Dennis O'Keefe? or Action Show?	Laramie	B Bun
8:00	↓	Ed Sullivan	The Barbarians	↓	Kate Smith?	↓	↓	Open? or 2nd Half of Above Action?	↓	Lea It Bea
8:30	Lawman	↓	↓	Corrupters	Open	Wells Fargo? or Winchester? or Western Avenger?	Wyatt Earp	Dobie Gillis	Specials? or Startime? or Hitchcock?	Ozzi & Harri
9:00	Rebel	G.E. Theatre	Chevy Show	↓	Danny Thomas (General Foods)	Peter Gunn	Rifleman	Open? or Tightrope?	↓	Hawai Eye
9:30	The Alaskans	Open	↓	Adventures In Paradise	Ann Sothern General Foods)	Alcoa- Goodyear (Mystery Anthology)	Stage- coach West	Red Skelton	The Blue and The Gray?	↓
10:00	↓	Jack Benny (Lever)	Loretta Young	↓	Hennessy? or June Allyson?	Steve Allen? or Variety?	↓	Garry Moore	↓	Nake City
10:30	Churchill Memoirs (Jan. '61)	What's My Line?	Barbara Stanwyck	Original Amateur Hour	Face The Nation	↓	Public Service	↓	Open	↓

ing, there's a definite move in the direction of more balance—in "entertainment" as well as in public affairs programming. Government people, the public and industry leaders all agree on the need for a broader and more

intense effort to satisfy the program tastes of small audiences within the mass audience.

Earl Kintner, chairman of the Federal Trade Commission, last week ventured outside the FTC area of ad-

vertising content supervision into a personal realm. Speaking at the CBS Affiliates meeting in Washington, he gave some opinions of programming as a "citizen." Charging broadcasters (Please turn to page 66)

TELEVISION SHOW SCHEDULE FOR PRIME TIMES

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	Wagon Train	Open	Develin In The Deep	Bonanza	Islanders	Rawhide	The Indictment? or Action Show?	Dick Clark Show	Perry Mason	The Outlaw
	↓		↓	↓	↓	↓	↓	Pat Boone	↓	↓
		Donna Reed								
	The Price Is Right	The Real McCoys	The Tom Ewell Show	Bat Masterson? or Western?	The Flagstones	601 Park?	Adventure?		Wanted: Dead Or Alive	The Deputy? or Avenger? or Klondike?
	↓					↓	↓			
	Perry Como	Down Home	Andy Griffith	Bachelor Father	77 Sunset Strip			Lawrence Welk	Mr. Lucky	Hour Variety or Two Half-hour Comedies
	↓				↓					
		The Untouchables	Markham	Tennessee Ernie Ford		Open	Thriller? or Other Mystery? or Adventure?		Have Gun, Will Travel	↓
		↓					↓			
	This Is Your Life		Open	Groucho Marx	Robert Taylor Detectives	Twilight Zone? or Open?		Boxing & other Sports	Gunsmoke	World Wide '60? or Other Public Service
								↓		↓
	The World Of . . .	Open	Open	Lawless Years	Black Saddle	Public Service News	Klondike? or Port Of Entry?		Station Time	



OLD WORLD CHARM—comprising costumes and props verified by museum curator, a gentle smile and winning dialect—is brought into play by P. D. Krotz, the noodle man, to sell Pa. Dutch Egg Noodles; so far wherever Krotz has appeared (via tv) sales have risen

Noodles hot in tv spot

- Harrisburg, Pa., noodle firm puts over 60% of total ad budget in spot tv; sales show dramatic 57% rise
- Warm copy approach, emphasizing Pennsylvania Dutch heritage, wins friends in major eastern markets

SALES STORY SINCE START OF SPOT TV CAMPAIGN IN OCT. '58

MARKET	STATION	% SALES INCREASE
Scranton, Wilkes-Barre	WNEP-TV	85.6
Pittsburgh	WTAE-TV	44.9
Philadelphia	WRCV-TV WCAU-TV	21.7
New York	WRCA-TV	100 plus
Baltimore, Washington, D. C.	WBAL-TV WTOP-TV	26.9
Richmond, Va.* York, Pa.* Harrisburg*	WTVR WSBA-TV WTPA-TV	67.0

Average for all markets

57.7

* Tabulated as one market)

These are bright times for the Megs Macaroni Co.

Megs, maker of Pennsylvania Dutch brand Egg Noodles, has seen sales and distribution soar in the past year and a half. Market-by-market sales figures (see chart) show an average increase of more than 57%. Distribution, practically nil before October of 1958, stands today at an all-time high with the noodle brand featured in leading chains and independents.

How did Megs zoom to its position of prominence? The word is out. They used their noodle in spot tv.

Pennsylvania Dutch Egg Noodles and the Weightman Advertising Agency have been associated for nearly seven years. For the first five of those years the client's primary ad medium was newspapers, supported by radio and some outdoor. The budget was limited, and the product enjoyed good local consumer acceptance and sales. Then, in the early part of 1958, the company decided that it was ready to launch its big drive. With sights set on making inroads into the larger mid-Atlantic markets, production was upped and ad strategy was re-evaluated, resulting in a new budget totaling about half a million dollars, \$300,000 of which was earmarked for spot tv.

"Spot tv was the medium ideally suited to get our product image across," points out Dave Nazionale, Weightman v.p. "We wanted impact to be direct and immediate." The agency chose to buy schedules of 15-25 spots per week, generally on one station, calling for a combination of I.D.'s, 20's and minute announcements. They sought to reach the little lady who prepares the meals with buys on early and late movies, daytime adjacencies to women's programs, and local minute tie-ins on the *Jack Paar* show. These were never bought singly though, but in small packages on a seven-day-a-week basis.

Megs often bought a specific time period throughout the week, perhaps from ten a.m. to noon. Tv director Len Stevens explains that this may have resulted in some audience duplication, but "we were willing to accept this because in some markets spot tv was the only medium we

were using for exposure. We couldn't reach everyone. We had to hit the right audience with maximum frequency. That's why we bought in small packages, perhaps four a week on the Paar show, six or seven on movies, and another six or seven on agencies to women's shows."

The biggest drives run for eight weeks three times a year. There is fall kick-off, about 1 September, there's another which starts a month before Lent, and the third runs during the summer. These campaigns have a double purpose. One is to impress those with mid-European family backgrounds, who are already fans of noodles, with the quality of the Pennsylvania Dutch brand, and the second is to convince those who won't eat noodles to try them at meal time as a potato substitute. There is special I.D. which suggests that the viewer who is tired of potatoes try noodles instead.

At the heart of the Pennsylvania Dutch campaign is the commercial, and soft-sell pitchman, P. D. Krotz, the noodle man. Originally created as the salesman who appeared on all company trade letters he was a natural choice to deliver the sales message on tv. However, investing this a Dutchman with life posed certain problems for the agency. It was easy enough having a character on the printed page look and read authentic, but the added dimension of television demanded scrupulous attention to detail, lest the original quality of the character be lost.

At first there was some deliberation as to whether a true Pennsylvania Dutchman or a character actor would be the choice. Among the aspirants for the position was the curator of the Pennsylvania Dutch museum in Lancaster. After several auditions, though, the curator lost out to a handsome, blonde New York actor, named Jim Stephens. The agency felt that actor Stephen's portrayal was more convincing, an all-important consideration in commercials which place so tremendous a stake on believability. In one of the 20-second spots, for example, there's a telling stage direction which reads, "Krotz smells' (noodle) flavor with the expression on his face."

(Please turn to page 64)

AGENCIES AND STATIONS: PARTNERS IN AD TANGO

How to make points with your audience: apply a visual demonstration with the hard-sell in your speech. That's the formula used last week by panelists speaking to New York members of the Radio-Television Executives Society in their timebuying seminar.

A talk on station and agency cooperation, themed to "It Takes Two to Tango," started off with a professional dancing demonstration of the tango rhythm—complete with signs for "Agencies" and "Stations" donned by the dancing duo. The agency angle was discussed by Harold A. Smith, vice president for promotion and merchandising at Needham, Louis & Brorby, who sparked his comments with results of an independent survey conducted among 41 national advertising agencies.

Some of the findings: Thirty of the 41 agencies said that requests from clients for merchandising assistance from stations has increased in the past year; nine reported no change, one, a decrease. Fifteen agencies said they had more than 10 program or spot campaigns involved in these

merchandising requests from stations, with another 14 shops reporting between five and 10 such campaigns and nine, less than five.

What kind of response do stations give to these requests for merchandising support in behalf of clients' schedules? Twenty agencies said tv stations "almost always respond"; 28 said the same for radio. And in evaluating this merchandising support, 15 said tv stations "usually do a good job," 17 said radio does. More radio stations seem to do a better job, as compared with newspapers, than tv stations. Sixteen agency people said tv did the same as papers; 12, poorer; 8, better. But with radio 13 said the medium gave better merchandising assistance.

Do stations live up to their merchandising promises? Yes, answered 27 people about tv and radio, each. And each earned 10 "No's."

The station speaker was John F. Hurlbut, promotion manager of WFBM AM-TV, Indianapolis, and the moderator was Phil J. Richtscheidt, account executive at WINS, New York, and seminar chairman. ▀

DANCERS DEMONSTRATE "It Takes Two to Tango" speech themed to agency-station cooperation at RTES in N. Y. From l to r: John Hurlbut, prom. mgr., WFBM AM-TV, Indpls.; Murray dancers; Phil Richtscheidt, sls., WINS, N. Y.; Harold Smith, v.p., Needham, Louis & Brorby, Chic.



TIMEBUYER X

▼ Here's a letter from a timebuyer who didn't make the list in SPONSOR's recent article, "73 Young Men Who Are Well Worth Watching"

Dear SPONSOR:

That article you guys carried in your 16 January issue about 73 bright young men in radio/tv today raised unholy hell in my happy home and I finally had to write you about it.

Don't get me wrong, though.

I'm not a sorehead, and I'm not jealous. At least I don't think I am.

It's true I didn't get mentioned, and it's true I'm 30 years old and an associate media director in what we call, "The biggest little medium-sized agency in America," and maybe I should feel hurt.

The one who's burned up about it, though, is Clarice.

Clarice is my wife, and she glommed onto that 73 Young Men story about as soon as SPONSOR arrived at our house.

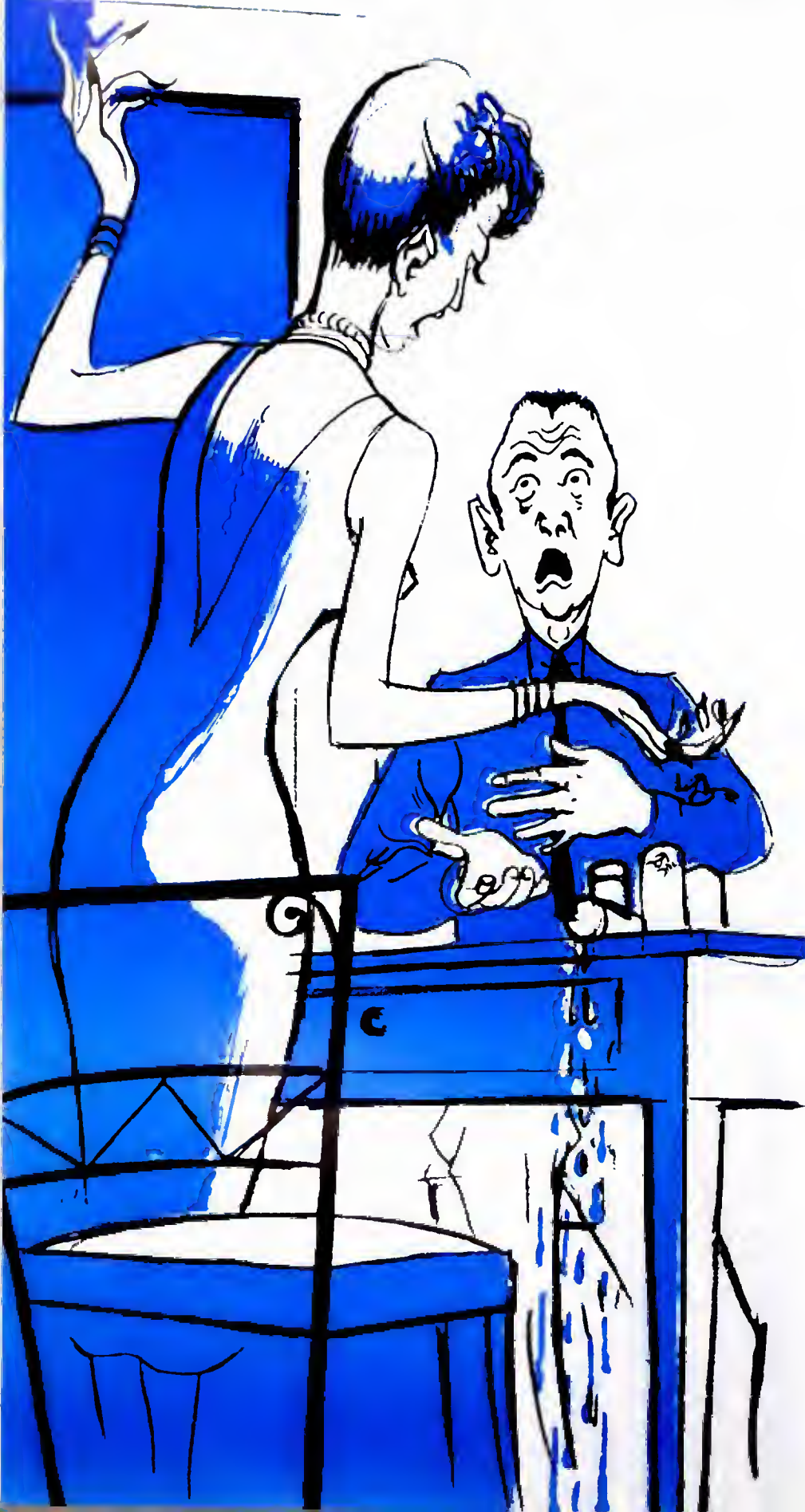
It was a Saturday, and that night we were sitting around the living room in our stocking feet, looking at *Perry Mason* and the rest of the CBS schedule, and when the break came after *Have Gun*, I went out to the kitchen for a coupla cans of Ballentine, and all of a sudden Clarice lets out with a yell, "They think you're Chester."

"Chester who?" I say, trying to keep the foam from sloshing on my way back.

"That big baboon," says Clarice. "Who does he think he is, Simon Legree or something?"

At this point Matt Dillon is walking slowly across the square with those creases in his pants shifting left, right, left, and Jack Lescoulie is about to snarl "Gnnnnnnnn—smoke," so I wait.

"You'd think he'd have some decency," says Clarice, throwing SPONSOR at the wastebasket, "when we



X AND THOSE '73 YOUNG MEN'

couldn't go to Fire Island last summer."

"Hey!" I say, "I haven't seen that yet. And what's eating you, anyway?"

Clarice picks up SPONSOR and hands it to me. She has a look on her face like she has those nights I have to work till 11 o'clock getting out spot orders for our breakfast food account. "Read it, Mr. Chester Goode," she says, dripping acid all over the place.

She has the magazine open to the 73 Young Men article, and she shoves it under my nose, and starts to turn off the tv set. Marshall Dillon is having breakfast with Doc and Kitty and it doesn't look like much is going to happen fast—"Turn it down low," I say.

"Chester!" says Clarice again.

So then I begin to read about the 73 young men who are supposed to be hell-on-wheels in our racket, and I have to admit that when I come to the part about media men and time-buyers, I look hopefully to see if my name is snuggling there with the others. And when it isn't, I sort of swallow, hoping Clarice won't notice it, and then I finish the article.

"Well," I say, sort of calm-like, "what about it?"

"He's a stinker," says Clarice. "You mean you don't see what he's doing to you?"

I look again at the names of those 73 young men, and I can't figure out what's got her in such a tizzy. I know maybe a third of the guys you mentioned, and most of them, I got to admit, are darned smart cookies. Certainly there aren't any stinkers in the lot, and only one you might possibly call a jerk because of the way he plays office politics. But nobody on Madison Avenue would ever deny he's a brightie.

"Let's take it again from the top," I say, "who are you talking about?"

Clarice puts her chin in her hand and looks at me as if she thinks I'm a sort of a goon-boy.

"When are you going to wake up?" she says. "When are you going

to stop having stars in your eyes? When are you going to realize that your boss is a—poop?"

"Joe?" I say, "What has Joe got to do with it?"

"He's so jealous of you he can taste it," says Clarice. "That's why he overworks you and underpays you. And this is the last straw."

"But Joe—SPONSOR doesn't talk about Joe."

"Of course not," says Clarice, like she's speaking to a two-year old. "But don't you see how he's plotted and schemed to keep you out of it?"

Matt Dillon, you'd see it very clearly."

With this, she gets up, and starts emptying the ashtrays and picking up the beer glasses. "I'm going to bed," she says. "I'm disgusted."

I just sit there and look at her, feeling sort of stunned. But knowing Clarice, I know that this isn't the end of it, and sure enough, after she is in bed and the light is out, she keeps right on talking for about three hours.

Along about 1:30 a.m. I began to get all the bits and pieces of what she was saying fitted together. If

SPONSOR SAYS "NO" TO CLARICE

AS YOU WILL SEE from the letter on these pages, a media man's wife raises a burning question about SPONSOR's "73 Young Men" article. The answer to her inquiry is "No, he didn't." We are happy to report that no pressure was ever put on us in this way.

However, since "73 Young Men" appeared, many people have asked why Bill so-and-so, or Jack such-and-such was not listed among the rising stars of radio/tv. The reason is that SPONSOR's poll was merely a sampling of industry people. The names they gave us were simply their personal nominations. But we know at least 273 other young men who, in our opinion, also deserved mention.

"What!" I say, choking over my Ballentines.

"He knows what a bargain he's got in you. He knows that you're responsible for \$25 million of tv and radio buying. . . ."

"It isn't anything like \$25 million," I protest. But Clarice doesn't hear me.

". . . And you can be darn sure he wasn't going to let SPONSOR run your name, where it could give you and other people a lot of ideas. He's a little man. A very frightened little man. And if you weren't always trying so hard to play Chester to his

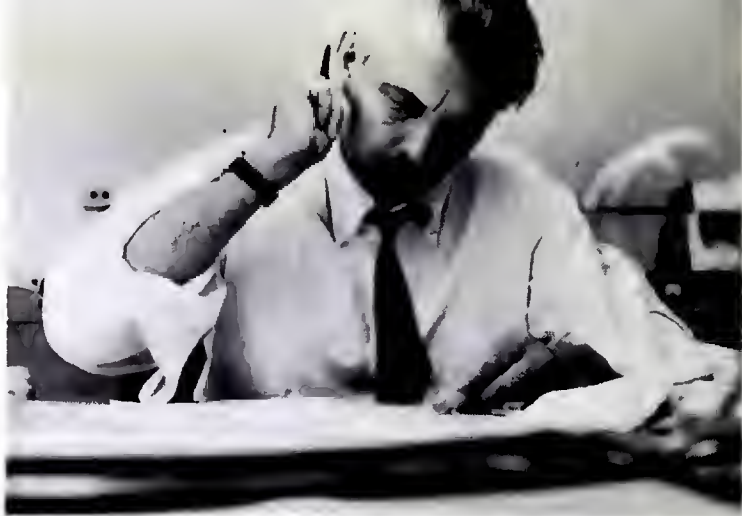
you were going to spell it out in a flip chart presentation to a client, it would go like this:

1. I am the brightest young man in the ad business. (Remember, this is Clarice talking.)

2. I am 73 times brighter than any other media buyer, and I work 73 times harder.

3. I never get home any night before 11:30 p.m., and last summer I didn't get any vacation, and she needed one.

4. I'm doing the work of three guys, and all I'm getting paid for is
(Please turn to page 64)



THREE links in a newschain: Edward P. Morgan, ABC newsman, interviews President Eisenhower (I) at press conference. (Above), Morgan sweats over interpretation of Ike's remarks, works them into his commentary. Then, as second hand of studio clock moves to "on-the-air," Morgan gets ready to tell his listeners what the President said along with the import of his words. Radio has found its news role.



RADIO: NEW KING OF THE NEWSBEAT

❖ Until a few years ago, radio news was branded wishy-washy, no more than recitations from the teletypes

❖ Now it has gone to the front through technological advancements and acquisition of experienced newsmen

Recalling a radio news presentation he heard some time ago, an adman told SPONSOR he was particularly impressed with this summing up of the three communications media: "Newspapers tell you what happened; tv tells you what was happening—but radio tells you what is happening while it is happening."

Therein lies radio's greatest advantage as a news source. But although the potential has always been there, it is an advantage that radio

gained and exploited only in the last few years.

One of the criticisms that used to be leveled at radio news was that it consisted, for the most part, of a station announcer tearing a strip of stories off a news service teletype and reading them over the air. It's a charge that would hardly stick today, except in a few cases. Radio has moved right to the top of the local, national and international newsbeats.

Behind this discovery of itself as

a prime news medium are three basic developments within the radio industry: (1) technological improvements; (2) strengthening the ranks with experienced newsmen; (3) growing awareness that the newsmakers are of even greater importance than the newscasters.

Here is how Hal Gold, head of Mutual Broadcasting's press department explains these three growth areas:

On the technological side, radio has perfected its on-the-spot news-gathering facilities with such refinements as lapel mikes, remote units station feeds; it has become as mobile as pencil and copy paper. As for its acquisition of experienced newsmen this probably has done more to show it into front-running position than anything.

"The chief reason that radio news-

was for so long a time little more than announcements from news ticker tapes," Gold told SPONSOR, "was because broadcasters lived in fear of libel suits—and they didn't understand the laws of libel. Such elementary safeguards as quoting a law officer in reporting an arrest, or not naming a criminal until he has been booked were mysteries better left unplumbed. Rather than risk a goof, they avoided just about everything. If anyone stood for a rap, let it be the wire services who paid big insurance against libel suits.

"Then came experienced, veteran newsmen who understood well the laws of libel. Once they joined forces with radio, the problem became uncomplicated.

"The philosophy of newsmakers dominating the news scene," Gold continued, "is the thing that came to MBS along with Hurley" (himself a veteran newsman) in 1957. "The voice of the newsmaker himself, an eye-witness, or someone other than the radio correspondent who actually has contributed to the news event becomes, in our new radio philosophy,

the graphic counterpart of the newspaper photograph. Tv news has suffered because they try to build a story around a picture; they are so obsessed with their ability to record a strip of action film, that they frequently lose the point of the story itself. It is radio that breaks the news story, presents the graphic in sound. The newspaper comes out later with the full details and the visual presentation of the smile you heard in a newsmaker's voice in radio. Anyone who says that radio will take over the newspaper's role is nuts. Radio whets the appetite for details; the newspaper follows with those details." (The reason that top papers are giving more and more attention to reprinting speeches of newsmakers in full is because radio has pushed them into the expansion).

The growth of radio to its new stature has been a slow one. It might be said to have begun back in the late '20's when Abe Schechter, veteran newsman with INS, went into the new medium, built his own news-gathering system suited to broadcasting. At CBS, in those same days,

his counterpart in radio news pioneering was Paul White. Politics pointed the way to radio's impact on the listening nation. In 1944, FDR's *Fireside Chats* on radio swung the national election in his favor despite the fact that 80% of the country's newspapers were against him. Then in 1948, Truman, with 93% of the newspapers against him, took to radio and trounced Dewey in history's all-time political upset.

But most of the progress in radio news coverage and import of that coverage has been made within the last five years.

With networks feeding first-hand interviews and eye-witness reports from correspondents and stringers all over the world, with network affiliates here in the U.S. adding their own hottest newsbreaks to the gigantic communications web, and with trained newsmen at the receiving points dissembling and analyzing the reports, the news service that radio has built has become formidable.

Every weekday, from 6 or 7 in the morning until midnight, the radio networks feed national newscasts at

HOW NETS HAVE ADDED TO RADIO NEWS STATURE

ABC

FROM 8 a.m. until 10:45 p.m., this net feeds affils at rate of about two newscasts an hour, including sports, business and commentary. ABC News Call, behind-the-scenes reports to stations, is big feature. Top names are Daly, Harvey, Vandercook

CBS

SOME 20 news bureaus and nearly 50 correspondents keep feeding CBS news to affiliates throughout broadcast day from such far off points as London, Tokyo, Bonn and Buenos Aires. Names to reckon with here: Lowell, Trout, Severeid, Ron Cochran

MBS

BEGINS feed to affiliates at 6 a.m., continues through midnight at rate of about two casts an hour. Concentrates on eye-witness interviews with the newsmakers. Big names in MBC stable: Van Voorhees, Frank Edwards, Singheiser, expert on finance

NBC

STAFF of about 400 around the world contribute to strength of NBC news service to stations. From 7 a.m. to midnight, news goes out across U.S. about twice an hour. Monitor, on weekends, hits every news angle. Some top names: Brinkley, Huntley

it is for about two an hour, and... along with national and... news such other cover... sports and financial. Week... find almost the same heavy scheduling of newscasts. Evening net service offers a wide variety of depth analysis of the news or special events programing. At the local level, the stations augment this worldwide coverage with local newsbeats via remote crews and beeper phones, traffic and transportation reports from stringers about town. (Radio Advertising Bureau reports some stations utilizing services of operators of radio-equipped taxis or ambulances.)

For an idea of the scope of radio news on the national level, here are activity reports from each of the nets: **ABC:** Every weekday between 8 a.m. and midnight, this net programs a total of about three-and-one-half hours of news in segments ranging from five minutes to 15 minutes. These include late news, financial news, sports and commentaries. From 4:30 to 4:55

p.m., ABC broadcasts its closed-circuit *News Call* to affiliates. Prepared under supervision of John Daly, vice president for news, special events and public affairs, this service gives stations chance to record a roundup of on-the-spot pickups from around the world, speeches, hearings, etc. which they can then use within their own news programs. Still another facet of this net's news service is its "Confidential Memo" which emanates from ABC correspondents, is passed along as classified material to local station newsmen to give them the feel of what's "behind the news."

Top names at ABC include John Daly, veteran Washington correspondent and winner of many awards; Paul Harvey, who began in a radio newsroom back in 1933; Bill Shadel, war correspondent with Gen. Patton; Don Goddard, who began as a reporter on the old *N. Y. World* back in 1926; Quincy Howe, author and historian; Edward Morgan, quarter-century newsman who began on West Coast;

George Sokolsky, syndicated newspaper columnist; John Vandercook, actor, photographer, newsman, with more than half a century of news-gathering experience.

CBS: 120 news broadcasts are now presented weekly by CBS news, covering a span of 14 hours a day. This begins at 8 a.m. with *World News Roundup*, goes on until midnight. Broadcasts include late news, news analysis, sports and business.

Among top news names in the network's stable are: Robert Trout, a veteran Washington correspondent via Mount Vernon Hills, Va., was the net's announcer for F. D. Roosevelt in 1933; Eric Sevareid, winner of many international journalism awards, a World War II correspondent, author and political commentator; Walter Cronkite, who began as a sports announcer in Texas, spent 11 years with United Press, covered battles of the North Atlantic and The Bulge, then went on to report German surrender and later the Nuremberg trials, spent

SOME FACTS RAB FOUND OUT ABOUT RADIO NEWS

- 1** **RECENT** survey by Radio Advertising Bureau of its member stations (reported here for the first time) shows that stations are spending more on programing and that most of the increase is in news. Last year 59.2% stations spent more; year before, 65.3% had upped programing spending
- 2** **SAME** survey, on the news side showed, that in small markets, 22.2% of extra programing investment went into news; in medium markets, 20.4% was devoted to news coverage, and in large markets 18.2% of increase went to news. This was more than any other programing area received
- 3** **A TOTAL** of 64.3% of RAB member stations reported they programed more news in 1959. Some of the ways they have expanded their service are highly ingenious. Radio-equipped taxi fleets are put into service as stringers, also ambulance services. 40% of stations have stringers of some kind
- 4** **AVERAGE** daily time spent per person with radio is about three times that of time spent with newspapers according to Sindlinger Media Activity Report for January 1960. Time spent with radio daily is one hour, 58 minutes, according to report; with newspapers, time spent is 40 minutes
- 5** **OF INTEREST** to advertisers bent on reaching the distaff side, especially to reach them via newscasts just before they leave for shopping or enroute in cars to the supermarket: women spend about two hours and eight minutes with radio daily; once again only 40 minutes with newspapers

several post-war years as correspondent in Moscow: Douglas Edwards, Peabody Award winner in 1955.

MBS: In the last six months, Mutual has signed up 65 new U. S. radio stations that have never before been net-affiliated. The reason — Mutual news.

Starting at 6 a.m. every weekday and continuing through until midnight, this net serves up a total of 36 newscasts—hourly and half-hourly.

Weekends find 32 newscasts on Saturdays, 29 on Sundays. Both weekdays and weekends include late newscasts (featuring on-the-spot interviews with eye-witnesses or actual recordings of the words of the prime newsmakers), news analyses, sportcasts, and financial news.

Calibre of Mutual news staff is shown in some of these names: Steve McCormick, vice president of Mutual news and a former White House correspondent; Frank Singheiser, former editor and journalism professor, who now does all the net's financial programs, digging up his own stories, his own business news sources (he doesn't rely on the exchanges for his figures or analyses) and whose radio broadcasts often become subjects of feature articles in *Wall Street Journal*; Robert F. Hurley, Mutual president who won his newspaperman's spurs with AP in Chicago where he was bureau chief; Gabriel Heatter, onetime Hearst city editor and political writer; Fulton Lewis, Jr., veteran and top-flight newsmen; Bill Costello, a city editor in Honolulu and author of the recent best-selling book on Nixon.

NBC: This net offers widest possible weekend news coverage—with all the trimmings—in its magazine-of-the-air called *Monitor*. This format includes on-the-spot statements and interviews while the news is happening, complete sports coverage, news commentaries. Its weekday schedule of news service to affiliates is another net bulwark. In addition, any number of special events programs are presented. Its staff includes such noted newsmen as Chet Huntley and David Brinkley, a pair of the most creative newscasters ever to come down journalism row; Morgan Beatty, former AP newsmen, friend of President Truman, one of the U. S. newsmen who accompanied Khrushchev on his U.S. tour. ▼



SNOWBOUND STUDIO finds Dave Beggin (upper right), WREX-TV director, cooking with props of supermarket sponsor as mchdsg. mgr. Jack Lightner (left) draws cup of coffee. First man to reach the station, Wayne Weber, sports director, (below) skis in after car failed him

WINTER'S WORST STORMS CAN'T SNOW OUT TV

You'd think winter had a special grudge against broadcasters.

When the worst storm in 37 years hit Rockland, Ill., it isolated 20 men in the local tv studios. And in Asheville, N. C. three engineers on antenna duty atop lofty Mt. Pisgah, found that they, too, were trapped by snow. But broadcasters are a plucky lot.

In the WREX-TV studio at Rockland, daylight faded quickly as snow drifts piled up against doors and windows. The wind was howling and the snow still falling. By early evening, only the night crew was left, along with a few diehards who had decided to wait out the storm. It turned out to be a three day wait.

A few hours later, a stranded farmer arrived seeking refuge, and announced that the worst was yet to come. His prophecy came true. The winds rose to 60 miles per hour as the snow piled into 12-foot banks around the studio. Then Lee Tower, the microwave relay which feeds network programing, was knocked out and net service halted.

With only one AT&T line operating, the station's general manager, Joe Baisch, made emergency arrangements with the other station in the

area, to share the existing line and alternate network programing. Staffers performed double duties and the station remained on the air an hour and a half beyond its normal broadcast day issuing public service bulletins until 2:30 a.m. The following morning at 6 a.m., the station (normally operated by 63 staffers) signed back on manned by the same tireless 20.

The station remained isolated for nearly three days. Engineers manned the switchboard, the promotion manager assisted behind the cameras and Joe Baisch acted as news- and sports-caster. When food began to run low, tv director Dave Beggin cooked up a gourmet's fantasy in the demonstration kitchen, using canned food on hand for a local supermarket display. Late in the third day Wayne Weber, sports director, skied in to work after his car got stuck behind a stalled snow plough. Other staffers followed by sled and snow shoe, and so the crisis passed. Meanwhile, back on Mt. Pisgah Asheville, WLOS-TV had dispatched two planes to drop food to their stranded engineers. Thanks to this and to a warm sun, the men were in good spirit when they were reached the next day. ▼



PERSONALITIES, mainspring of mover's radio campaign, also play large part in promotions outside of radio, as illustrated by billboard above

New stars in the N. Y. moving sky

- ◆ Dane & Murphy, N. Y., hikes tonnage 16% with WRCA's Cullen; adds WOR's *Long John* as rise goes on
- ◆ Heavily promotes Cullen relationship with billboards, bus strips, booklets, bridge pads, Yellow Pages

This week Dane & Murphy is opening a second front for its radio campaign.

The New York mover, a member of Allied Van Lines, and its agency Pace Advertising will be carrying their highly successful, personality-oriented pitch into the late evening hours via the *Long John* show on WOR.

Dane & Murphy was, like most local movers, grossly under-promoted, when it came to Pace early in 1958. The agency prescribed an immediate radio test on d.j. Bill Cullen's daily (6-10 a.m.) WRCA show. The easy-going Cullen delivered three commercials a week on a rotation basis. After the month-long test, client and agency took one look at the resulting influx of listener inquiries, and D&M was off on a year-round radio push now in its third year.

D&M looks to radio primarily as an image builder. Says Pace president Elias Schonberger, "Moving seldom is an impulse situation. It usually involves careful, long-range

planning, and through radio we keep our image before the public all year round, so that when moving time comes, they'll have us in mind."

At Pace they've found the best atmosphere for this image construction is the adult-oriented, low-pressure personality show. As Schonberger explains, "It's not like trying to get a mass audience to go right out and buy something. We want adult, family people to hear what we have to say and get to know us. Over the months we attempt to build confidence in our ability to take good care of their possessions when they move."

Cullen has unquestionably filled the bill from the start, as witness D&M's tonnage totals, up an estimated 16% after the initial nine months, and substantially increasing ever since. Pace provides Cullen with fact sheets and suggested continuity. The d.j. takes it from there. "When Cullen goes to work, it doesn't sound like a commercial at all," points out assistant account executive Sidney Kallner. "With his friendly, conversational

manner, he brings D&M into the home with believability. Furthermore, his program appeals to the adult, quality audience we're trying to reach."

The pattern has been to give Cullen all the leeway he needs to bring his winning personality into play. In fact, last Christmas the agency provided no material at all, suggesting he merely wish the folks a happy holiday. Cullen did that, and casually added that anyone thinking of moving would do well to contact D&M. Result: more phone inquiries than ever before.

This prompted Schonberger to pen a semi-serious note to Cullen reading, in part, "We're not sending you another piece of written copy." Cullen told his radio audience about this, and, in reference to the "no more written copy" compliment, said, "That puts me in a bit of pickle, doesn't it? Oh, well, being in a pickle isn't so bad."

With the Cullen formula consistently paying off, Pace has channeled about 20-25% of the growing budget (up 90% in '59; headed higher in '60), into a flood of promotions with a Cullen tie-in:

- D&M's four billboards in the metropolitan area include a picture of Cullen, the WRCA call letters and kilocycles.

(Please turn to page 58)

Viewing trends at halfway mark

Westerns, suspense shows tops in Nielsen study comparing tuning by program type with net schedules

With the current network tv season well past the halfway mark, these general viewing trends, forecast at the beginning of the season, can now be confirmed:

- Westerns, the most aired show category on television, are still the leading contenders for total share of viewing time.

- Suspense, mystery fare has been upped in popularity, tying with variety shows as the next most-viewed category.

- Situation comedies remain a tv staple, capturing the fourth place spot for the second year in a row.

These highlights are culled from a Nielsen analysis for SPONSOR which

compares, over a period of two seasons, (1) the percentage of the sponsored nighttime schedule devoted to the various program types with (2) the share of total viewing time viewers devote to these same show types.

Based on the Second January Nielsen report each year, the chart below reads as follows: While 23% of the p.m. schedule this season is devoted to westerns, viewers spend 27% of their total tuning time viewing them. this compares with 19% and 24%, respectively, last season.

How network schedules compare with viewing time devoted to show types

	Aired by networks		Viewed by average home	
	1960	1959	1960	1959
<i>Westerns</i>	23%	19%	27%	24%
<i>Suspense, mystery</i>	13	10	14	9
<i>Variety</i>	14	22	14	21
<i>Situation comedy</i>	12	11	12	12
<i>General drama</i>	11	11	9	10
<i>Adventure</i>	9	5	7	5
<i>Quiz & Aud part</i>	7	8	6	8
<i>Other</i>	11	14	11	11
	100%	100%	100%	100%

Source: A. C. Nielsen, January each year. Percent of network schedules devoted to various program types vs. percent of total viewing time devoted to these types.

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 8 April

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
All Star Circus (A)	\$285,000	Timex, Doner & Peck, 3/31	Electra Playhouse (C)	\$265,000	Buick, McCann-E., 3/25
AT&T Telephone Hr. (N)	275,000	AT&T, N. W. Ayer, 3/20, 4/1	Ira Hayes Story (N)	230,000	Purex, FC&B, 3/27
Jack Benny (C)	275,000	Greyhound, Grey; Benrus, Grey; 3/19	Our American Heritage (N)	230,000	Equitable, FC&B, 3/25
Bernstein Philharmonic (C)	175,000	Ford, K&E, 3/13	Playhouse 90 (C)	150,000	American Gas, L&N; All State, Burnett; Reynolds, Esty; 3/22
Victor Borge Show (N)	275,000	Pontiac, MacManus, J&A, 3/18	Project 20 (N)	60,000	Rexall, BBDO, 3/18
Art Carney (N)	225,000	AC/UMs, Brother/McCann-E., 4/8	Show of the Month (C)	275,000	DuPont, BBDO, 4/7
CBS Reports (C)	57,500	Bell & Howell, McCann-E.; Goodrich, McCann-E.; 3/17	Special Tonight (C)	275,000	Gen. Mills, BBDO; Westclox, BBDO; 3/20
			TV Guide Awards (N)	\$285,000	Chrysler, Burnett, 3/25
			Young People's Concert (C)	90,000	Shell Oil, K&E, 3/27

*Networks: (A) ABC TV; (C) CBC TV; (N) NBC TV.

NIGHTTIME

COMPARA

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00		Small World Olin-Mathieson (D'Arcy) D-F \$30,000	Meet The Press Manhattan Shirt (Daniel & Charles) I-L \$6,500 AT&T Hour (6-7) ●							
6:30		Twentieth Century Prudential (B-McC) D-F \$35,000	Saber of London Sterling (DFS) My-F \$28,000		D Edwards Amer Home (Bates) N-L \$9,500†	News Texaco (C&W) N-L \$8,500†		No net service		
7:00	Colt .45 (L 3/27) Whitehall (Bates) alt Block Drug (SSCB) W-F \$18,000 Broken Arrow (4/8-9)	Lassie Campbell Soup (BBDO) A-F \$37,000	Overland Trail (7-8) Standard Brands (Bates) P. Lorillard (L&N) W-F \$34,500	John Daly News aust	No net service	News Texaco (repeat feed)	John Daly News aust	No net service	D Edwards Am. Home (Bates) alt Carter (DFS) N-L \$9,500†	News Texaco (C&W) N-L \$8,500†
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Dracett (Y&R) W-F \$78,000	Dennis The Menace Kellogg (Burnett) Sc-F \$36,000	Overland Trail John Breck (Reach) McClintock W-F \$34,500	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Biteble (K&E) W-F \$32,500	Kate Smith Show Am. Home (Bates) V-L \$27,000	Riverboat (7:30-8:30) Sterling (DFS) Noxema (SSCB) Stand. Brands (Bates) Sunshine Bisc. (C&W) A-F \$72,000	Bronco (alt wks) 7:30-8:30 Brn & Wman Helece Curtis Quaker Oats Ritchie W-F \$32,000	No net service	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F \$65,000	Music For Spring N aust
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	Sunday Showcase (8-9) various sponsors ●	Cheyenne Johnson & J (Y&R) Armour (FCB) P&G (B&B)	The Texan Brown & Wman (Bates) alt All State (4/4 S) (Burnett) W-F \$37,000	Riverboat	Sugarfoot (alt wks) 7:30-8:30 P&G Carnation, Gen Mills, Ludens, W-F \$32,000	Dennis O'Keefe Oldsmobile (Brother) Sc-F \$38,000 Playhouse 90 (8-9:30) ●	Laramie Miles (Wade)	Charley W Show (L) Mogen D (E. We) Q-L \$ Music For Spring N (7:30-8:30) 3/30 S
8:30	Law Man H. J. Reynolds (Eaty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Sunday Showcase	Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) L-O-F (FSR) P&G (B&B) A-F \$80,500	Father Knows Beat Lever (JWT) alt Scott (JWT) Sc-F \$39,000	Wells Fargo Amer Tobacco (SSCB) alt P&G (B&B) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Ford Startime (8:30-9:30) Ford (JWT) V-L \$230,000 (average)	Ozzie & H Kodak (L) alt Quaker (JWT) Sc-F \$
9:00	The Rebel L&M (DFS) alt P&G (Y&R) W-F \$42,500	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show Dinah Shore (9-10) Cherollet (Camp-E) V-L \$165,000	Bourbon St. Beat Isodine (R-Mc) Reynolds Metal (L&N) Van Heusen (Greer)	Danny Thomas Gen Foods (B&B) Sc-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Eaty) My-F \$38,000	The Rifleman Miles Lab (Wade) Ralston-Purina (GB&B) P&G (B&B) W-F \$38,000	Tightrope Pharmaceuticals (Parkson) alt Am Tob (SSCB) My-F \$39,000	Ford Startime	Hawaiian (9:30-10) Carter (B) Whiteh (Bates) My-F \$
9:30	The Alaskans (9:30-10:30) L&M, Armour A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&B) My-F \$39,000 Special Tonight (9:30-11) ●	The Chevy Show	Adv. In Paradise (9:30-10:30) L&M (Mc-E) Armour (FCB) A-F \$30,000	Ann Southern Gen Foods (B&B) Sc-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodrear (Y&B) Dr-F \$39,000	Philip Marlowe (L 3/29) Whitehall (Bates) Brn&W (Bates) My-F \$39,000 Colt .45 (4/5 S)	Red Skelton Pet Milk (Gardner) alt S. C. Johnson (NL&B) CV-L \$52,000	Arthur Murray Lorillard (L&N) alt Sterling (DFS) V-L \$30,000	Hawaiian Am. Ch (Bates) Har Bitt (K&E)
10:00	The Alaskans Johnson & J. 7-Up	Benny alt Cobel Lever (JWT) VC-L \$47,000	Loretta Young Tonit (North) alt Warner Lam (Lam & Feasley) Dr-F \$49,500	Adv. In Paradise Reynolds Metals (L&N)	Hennessey Lorillard (L&N) alt Gen Foods (Y&B) Sc-F \$39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000 Korea, the Forgotten Front aust (3/29; 10-11)	Garry Moore (10-11) Kellogg (Burnett) P-P-G (Maxon) CV-L \$109,000	M Squad Am Tob (SSCB) alt Sterling (DFS) A-F \$31,000	Wed Nt Fight Brown & V (Bates) Miles (V) (10-11) Sp-L \$
10:30	21 Beacon Street P. Lorillard (L&N) A-F \$11,500	What's My Line Kellogg (Burnett) Florida Citrus (B&B) Sunbeam (3/27) (Herrin Paus) Q-L \$32,000	No net service	Ted Mack & The Original Amateur Hour Pharmaceuticals (Parkson) V-L \$23,000	June Allyson DuPont (BBDO) Dr-F \$44,000	Steve Allen	Keep Talking Mutual of Omaha (Bozell & J) Q-L \$18,000	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B)	No net service	Wed. Nt Fight

1. see page 43.

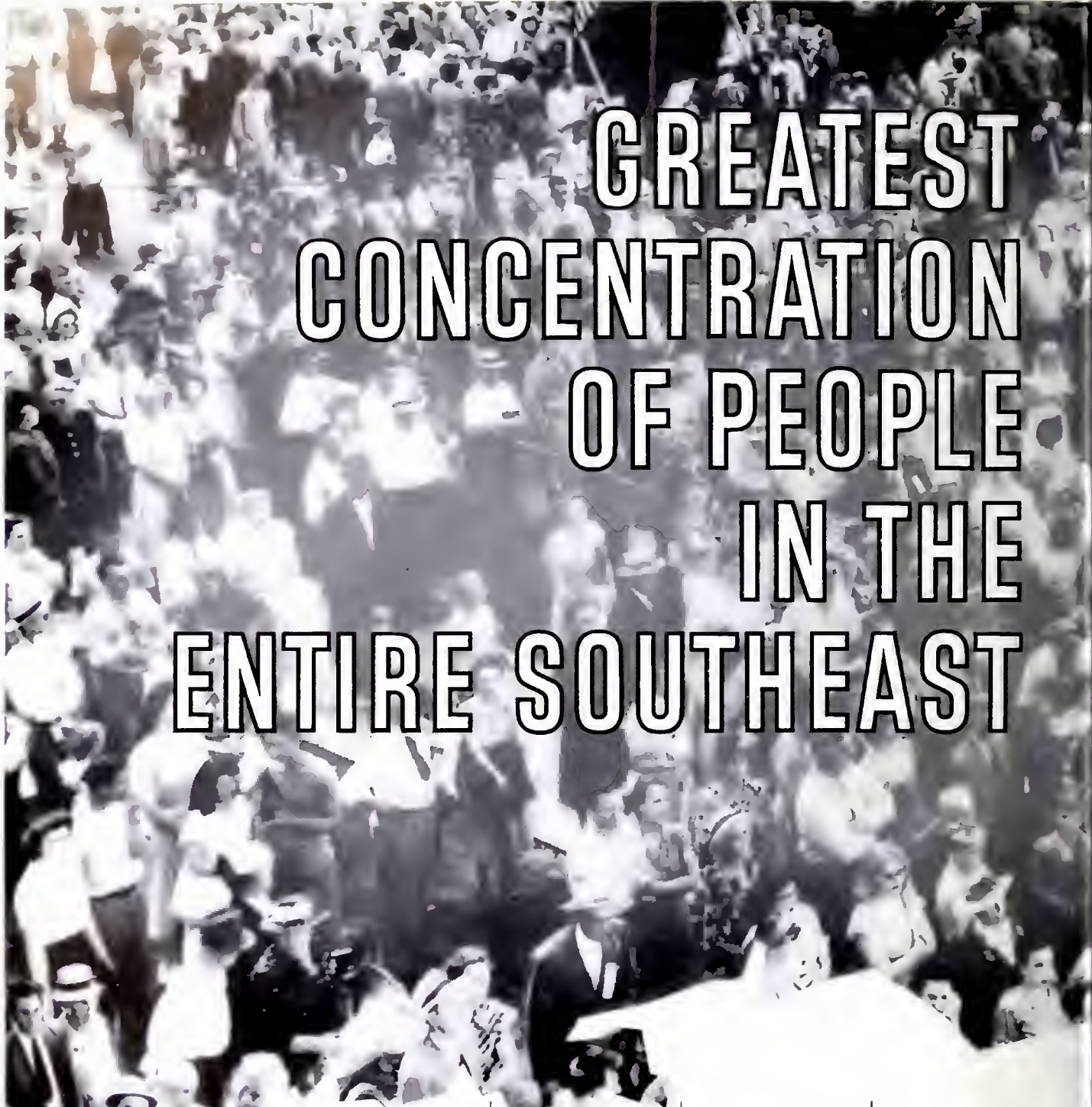
†Cost is per segment. Prices do not include sustaining, par-
camp programs. Costs refer to average show costs including
production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period
12 Mar.-8 Apr. Program types are indicated as follows: (A) Adventure,
(Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
<p>News Texaco (C&W) N-L \$8,500†</p>	<p>News Texaco (C&W) N-L \$8,500†</p>	<p>John Daly News sust</p>	<p>D Edwards Amer. Home (Bates) alt Phillip Morris (Burnett) N-L \$9,500†</p>	<p>News Texaco (C&W) N-L \$8,500†</p>	<p>John Daly News sust</p>	<p>D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500†</p>	<p>News Texaco (C&W) N-L \$8,500†</p>			
No net service	No net service	No net service	No net service	No net service	No net service	No net service	No net service			
<p>Wagon Train (7:30-8:30) Ford (JWT) W-F \$78,000</p>	<p>Wagon Train (7:30-8:30) Ford (JWT) W-F \$78,000</p>	<p>Gale Storm (L 3/24) Warner-Lambert (Lam & F) Se-F \$30,000 TBA (3/31) All Star Circus (7:30-8:30)</p>	<p>To Tell The Truth Carter (Bates) alt Toni (North) Q-L \$22,000</p>	<p>Law of The Plainsman Sunshine Bld. (C&W) alt open W-F \$30,000</p>	<p>Walt Disney Presents (7:30-8:30) Mars (Knox-B) Hill (Ayer) A-L \$94,000</p>	<p>Rawhide (7:30-8:30) Johnson Mfrs. (JWT) Parliament (B&B) Vick (Morse) W-F \$80,000</p>	<p>People Are Funny Greyhound (Grey) Glenbrook (Mc-E) Q-F \$24,000</p>	<p>Dick Clark Show Beech-Not Life Savers (Y&R) Mu-L \$14,500</p>	<p>Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000</p>	<p>Bonanza (7:30-8:30) L&M (Mc-E) RCA (JWT) Miles (Wade) W-F \$78,000</p>
<p>Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E) Se-F \$38,000</p>	<p>Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E) Se-F \$38,000</p>	<p>Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F \$38,000</p>	<p>Betty Hutton Gen Foods (B&B) Sc-F \$45,000</p>	<p>Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F \$38,000</p>	<p>Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking</p>	<p>Rawhide Colgate (Bates) Peter Paul (DFS) Pream (B&B) Nabisco (Mc-E) Wrigley (Meyerhoff) H-A Co. (Scott) A-F \$39,500</p>	<p>Trouble Shooters Phillip Morris (Burnett) H-A Co. (Scott) A-F \$39,500</p>	<p>John Gunther's High Road Ralston (GB&B) Dr-F \$31,000</p>	<p>Perry Mason Sterling (DFS) Gulf (Y&B) Hamm (C-M)</p>	<p>Bonanza segs open</p>
<p>Price Is Right Lever (OBM) alt Spindel (NC&K) Q-L \$21,500</p>	<p>Price Is Right Lever (OBM) alt Spindel (NC&K) Q-L \$21,500</p>	<p>The Real McCoys P&G (Compton) Se-F \$39,000</p>	<p>Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F \$38,000</p>	<p>Johnny Staccato Brls.-Myers (Y&R) alt B. J. Reynolds (Esty) A-F \$37,000</p>	<p>Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F \$38,000</p>	<p>Rawhide Kellogg (Burnett) alt L&M (Mc-E) W-F \$43,000 Buick Electra Playhouse (S.30-10)</p>	<p>Specials (8:30-9:30) various sponsors</p>	<p>Leave It To Beaver Ralston (GB&B) Vick Chemical (OBM) Se-F \$30,000</p>	<p>Wanted Dead or Alive Brls & Wmsn (Bates) Kimberly-Clark (FC&B) W-F \$39,000</p>	<p>Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F \$36,000</p>
<p>Perry Como (9-10) Kraft (JWT) MuV-L \$125,000</p>	<p>Perry Como (9-10) Kraft (JWT) MuV-L \$125,000</p>	<p>Pat Boone Cherollet (Camp-E) MuV-L \$61,000</p>	<p>Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000 Show of Month (S-9:30)</p>	<p>Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$42,000</p>	<p>77 Sunset Strip (9-10) Am. Cbicle (Bates) Whitehall (Bates) My-F \$85,000</p>	<p>Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L \$90,000</p>	<p>Specials</p>	<p>Lawrence Welk (9-10) Dodge (Grant) Mu-L \$45,000</p>	<p>Mr. Lucky Lever (JWT) alt Brls & Wmsn (Bates) A-F \$43,000</p>	<p>The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F \$39,000</p>
<p>Perry Como</p>	<p>Perry Como</p>	<p>Untouchables (9:30-10:30) Armour (FCB) 7-Up (JWT) L&M (Mc-E) Luden's (Mathes) My-F \$80,000</p>	<p>Markham Schlitz (JWT) alt Renault (Kudner) My-F \$39,000</p>	<p>Ernie Ford Show Ford (JWT) CV-L \$42,000</p>	<p>77 Sunset Strip (9-10) H. Ritchie (K&E) R. J. Reynolds (Esty) Dr \$45,000</p>	<p>Desilu Playhouse Manhattan (4/8; 9-10) P&G (B&B) Dr \$45,000</p>	<p>Masquerade Party Hazel Bishop (Donabue & Coe) alt Block Drug (Grey) Q-L \$18,000</p>	<p>Lawrence Welk</p>	<p>Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000</p>	<p>World Wide 60 sust (9:30-10:30)</p>
<p>This Is Your Life P&G (Burnett) I-L \$52,000</p>	<p>This Is Your Life P&G (Burnett) I-L \$52,000</p>	<p>Untouchables Colgate (Bates) Ritchie (K&E) Carnation (EWR)</p>	<p>Revlon Revue Revlon (Warwick & Legler) V-L \$175,000</p>	<p>You Bet Your Life Pharmaceuticals (Parkson) alt Lever (BRDO) Q-L \$33,000</p>	<p>Robert Taylor Cap't of De actives P&G (Y&B) My-F \$45,000</p>	<p>Twilight Zone Gen Food (Y&R) alt Kimberly-Clark (FCR) A-F \$36,000</p>	<p>Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L \$55,000</p>	<p>Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L \$20,000</p>	<p>Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000 Jack Benny (10-11)</p>	<p>World Wide 60</p>
<p>Wichita Town P&G (B&B) W-F \$38,000</p>	<p>Wichita Town P&G (B&B) W-F \$38,000</p>	<p>Take Good Look Dutch Masters Cigars (EWR) alt open Q-L \$38,000</p>	<p>Revlon Revue CBS Reports (10-11)</p>	<p>Lawless Years Alberto Culver (Wade) W-F \$28,000</p>	<p>Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F \$38,000</p>	<p>Person to Person Carter (Bates) alt All State (Burnett) I-L \$800 (gratis)</p>	<p>Jackpot Bowling Baruk (Warman & Schorr) Sp-L \$3,000</p>	<p>Jubilee, U.S.A. Carter (Bates)</p>	<p>No net service</p>	<p>Man From Interpole Sterling (DFS) A-F \$25,000</p>

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.



GREATEST CONCENTRATION OF PEOPLE IN THE ENTIRE SOUTHEAST

Metro Area	People Per Square Mile	Population* 1-1-60	Square Miles
Tidewtar	891	821,469	922
New Orleans	796	889,977	1,118
Louisville	790	717,462	908
Memphis	780	585,754	751
Birmingham	578	646,354	1,118
Atlanta	552	951,046	1,724
Tampa-St. Pete	530	691,308	1,304
Miami	449	921,700	2,054

*As of 1-1-60, projected from Sales Management figures of 1-1-59 according to forecasts in November 10 issue.



TIDEWATER, VA. NORFOLK AND NEWPORT NEWS

821,469 People
in HALF the area
of Metro Atlanta or Miami!*

Tidewater, Va., is a metropolitan area as rich in retail sales as the Charlotte, Greensboro-High Point, and Durham metro areas combined . . . yet so compact that you can sell more through fewer outlets, get better distribution of advertised merchandise, better coordinated wholesale and retail promotion, more sales per man-hour of your merchandising effort, and more per advertising dollar!

TIDEWTAR is a better way to spell it—and sell it. For WTAR-TV has led in every audience survey ever made here, has *no duplication* within the metro area, and virtually no competition from any station outside the market.

WTAR-TV



NORFOLK, VIRGINIA • CHANNEL 3

Surprised? No wonder. Since 1950 Tidewtar has been growing at $2\frac{1}{4}$ times the national rate. Also its true size is obscured by unrealistic separation of Norfolk and Newport News as two metro areas. Their *downtown business districts* are less than 10 miles apart. These are the only cities in the U. S. of such size and proximity that are separated, excepting New York, Newark, Jersey City.

Always add Norfolk & Newport News, all ways. They are much closer together than Tampa-St. Pete, for example, with more people, and nearly twice the population density.

Represented by



The Original Station Representative

DAYTIME

COMPARE

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00									
10:15		Lamp Unto Me Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust
10:30									
10:45		Look Up & Live sust			On The Go sust	Play Your Hunch sust		On The Go sust	Play Your Hunch sust Sterling alt sust
11:00									
11:15		FYI sust			I Love Lucy Menthol (L 3/14) alt sust Lever	Price Is Right Congol alt sust Sterling alt Whitehall		I Love Lucy sust Gen. Mills alt sust	Price Is Right Lever alt Nabisco Stan Brands
11:30									
11:45		Camera Three sust			December Bride sust	Concentration Culver alt Lever Ponds alt Lever		December Bride Colgate (L 3/29) alt sust Scott (3/15 S) alt sust	Concentration Frigidaire Lever alt Alberto Culver
12N									
12:15	Johns Hopkins File 7 sust			Restless Gun Cracker Jack Best Foods Beech-Nut	Love of Life Dumas Milner alt sust Amer Home Prod alt Nabisco	Truth or Consequences Ponds alt Miles P&G	Restless Gun Dusbarne Beech-Nut Cracker Jack Renuzit	Love of Life Gen. Mills alt Gold Seal Amer Home	Truth or Consequences Whitehall alt Nabisco Culver alt P&G
12:30				Love That Bob Ex-Lax, Johnson & J., Staley Melmac, Lever, Renuzit, Borden, Westgate	Search for Tomorrow P&G	It Could Be You Whitehall alt Ben Gay Ponds alt P&G	Love That Bob Borden, Beech- Nut, Minute Maid, Best Knemark	Search for Tomorrow P&G	It Could Be You Al. Culver alt Miles P&G alt Heinz
12:45	Bishop Pike sust				Guiding Light P&G			Guiding Light P&G	
1:00									
1:15	College News Conference sust	Young People's Concert (1-2: 3/27)		About Faces Beech-Nut	No net service News (1:25-1:30) sust	No net service	About Faces Beech-Nut Knemark	No net service News (1:25-1:30) sust	No net service
1:30									
1:45			Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt Menthol (L 3/22)	No net service
2:00									
2:15			NBA Pro Basketball Anheuser-Busch 4 regional	Day In Court Renuzit, Best Foods, Sterling Block, Glenbrook Lash, Whitehall	For Better Or For Worse sust	Queen for a Day sust P&G	Day In Court War-Lam, Toni Johnson & J. Borden Foods Beech-Nut	For Better Or For Worse sust Gold Seal alt sust	Queen for a Day sust Alberto Culver alt Block
2:30									
2:45			NBA	Gale Storm Armour War-Lam Borden, Sterling	Art Linkletter Lever S. C. Johnson Van Camp	Loretta Young sust	Gale Storm Drackett, Sterling Borden, Durkee Lever, Gen. Mills Westgate	Art Linkletter Scott alt Toni Kellogg	Loretta Young sust
3:00									
3:15	Open Hearing sust	Sunday Sports Spectacular (3-4:30) Schlitz alt sust Brunswick- Palke-Gottlander (3/27)	NBA	Beat The Clock Min Maid, Toni, Knemark, Coty, Ex-Lax	Millionaire Colgate	Young Dr. Malone sust Lever	Beat The Clock Lever, J&J, Gen. Foods, Beech-Nut Toni Mastle Tile, Mel- mac, Renuzit	Millionaire sust	Young Dr. Malone sust Sterling alt sust
3:30									
3:45	Championship Bridge No. Amer. Van Lines	Sports Spectacular		Who You Trust? Lever, Armour Beech-Nut Johnson & J. Block, Knemark	Verdict Is Yours Rem Rand alt sust Amer Home alt sust	From These Roots sust	Who Do You Trust? Ex-Lax Whitehall Borden, Lever	Verdict Is Yours Mentholatum (L 3/22) alt D. Milner Scott alt Toni	From These Roots sust
4:00									
4:15	Paul Winchell Gen. Mills	Sports Spectacular		American Bandstand Best Foods, Gen. Mills, Clearasil, Lever, Brilcream	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre Chesebrough- Ponds alt sust	American Bandstand Carter, Borden, Best, Lever, Coty, Gen. Mills	Brighter Day P&G Secret Storm Gen. Mills alt Scott	Comedy Theatre sust
4:30									
4:45	Broken Arrow (L 3/27) Mars Candy TRA (4/3 S)	Face the Nation sust Bernstein Philharmonic (4:30-5:30)	World Champ. Golf Phillies alt Gem Razor So. F. \$50.00	Amer. Band. DuPont, Loden's Wisk Armour, Keepsake Mennen, Goodrich	Edge of Night P&G Menthol S. C. Johnson	Adventure Thea. sust	American Bandstand Toni, Hollywood Candy, Keepsake	Edge of Night P&G Sterling alt Armstrong Cork	Adventure Thea. sust
5:00									
5:15	Matty's Funday Mattel	Conquest sust	World Champ. Golf	American Bandstand co-op			American Bandstand co-op		
5:30									
5:45	Lone Ranger Gen. Mills Sweets	College Bowl Gen. Electric	Time-Present Kemper Ins.	Rin Tin Tin Sweets Gen. Mills Bosco, Kool Aid			Rocky & His Friends Gen. Mills Bosco, Sweets Best Foods		My Fiz Gen. Mills Bosco,

HOW TO USE SPONSOR'S
NETWORK TELEVISION
COMPARAGRAPH

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programing 12 March to 8 April, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched.

GRAPH

12 MAR. - 8 APR.

WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
S	NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
owe	Dough Re Mi sust			Red Rowe sust	Dough Re Mi sust Nabisco		Red Rowe sust	Dough Re Mi sust Sweets alt Brn & Wmsn		Heckle & Jockle sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking
Co	Play Your Hunch sust			On The Go Lawry's alt sust Supp-Hose alt S. C. Johnson	Play Your Hunch Warner Lam alt sust		On The Go sust H. Curtis alt S. C. Johnson	Play Your Hunch sust Sterling		Mighty Mouse sust Colgate alt sust	Ruff & Reddy Borden Gen Foods
Lucy alt en	Price Is Right Frigidaire alt Sterling Heinz alt Sweets Co.			I Love Lucy Armstrong alt sust U. S. Steel alt Simonize	Price Is Right Culver alt Lever Miles alt Lever (L 3/24)		I Love Lucy Lever (L 3/24) alt Gen Mills Gerber alt Kodak	Price Is Right Lever alt Ponds Stand Brands		I Love Lucy sust	Fury Borden Gen Foods
Bride de	Concentration Hains alt Miles Nabisco alt Brillo			December Bride Colgate (L 3/31) sust	Concentration Nestle (L 4/7) alt Lever Hains alt Whitehall		December Bride Colgate Simonize alt sust	Concentration Miles alt Ponds Lever alt Brn & Wmsn		Lone Ranger Gen Mills alt sust	Circus Boy Miles alt sust
Life alt ong e Prod war	Truth or Consequences Heinz P&G			Restless Gun Drackett, Gen. Foods, Sweets Westgate Beechnut, Hill	Love of Life Quaker alt Lever Amer Home		Restless Gun Sweets Drackett Best Foods Borden	Love of Life Lever alt sust Gen Mills alt sust		Truth or Consequences Frig. alt Congol P&G alt Whitehall	Lunch With Soupy Sales Gen Foods
For row O	Could Be You Whitehall alt Nestle (L 4/8) Congol			Love That Bob Armour, Sterling Drackett, Min. Wald, Dursharme Gen. Foods	Search for Tomorrow P&G Guiding Light P&G		Love That Bob Beech-Nut, J&J Drackett, Armour Gen. Foods Melmac, Renuzit	Search for Tomorrow P&G Guiding Light P&G		Could Be You Stand Brands alt Frigidaire P&G alt Brillo	Detective Diary Sterling Drug sust
Light	No net service			About Faces Renuzit Best Foods	No net service News 1:25-1:30 sust		About Faces Best Foods Beechnut Hills Bros. Duckee	No net service		No net service	Mr. Wizard sust
Turns alt (1/16)	No net service			As the World Turns P&G Pillsbury	No net service		World Turns P&G Quaker alt Gen Mills	No net service			
er Or orse ust	Queen for a Day Warner Lam. alt Ben-Gay (L 3/16) P&G			Day In Court Knemark, Ster- ling, Gen Foods Lever Drackett, J&J	For Better Or For Worse Simonize alt sust Lever (L 3/24) alt Dumas Milner		Queen-Day Congoleum alt Nestle P&G alt Heinz	Day In Court Lever, Armour Drackett, Toni Beech-Nut Es-Lee		For Better Or For Worse Lever alt sust sust	Queen for a Day Fonds alt Nabisco P&G alt sust
Letter Gros ion over	Loretta Young sust sust			Gale Storm Beech-Nut Drackett Borden, Lever Johnson & J.	Art Linkletter Kellogg Pillsbury		Loretta Young Frigidaire alt sust Heinz alt sust	Gale Storm Knemark Gen. Mills Gen. Foods, Coty Johnson & J.		Art Linkletter Lever Bros Bauer & Black alt Armstrong	Loretta Young sust
aire te	Young Dr. Malone sust Heinz alt sust			Beat The Clock Johnson & J. Coty, Gen. Foods Drackett	Millionaire sust Quaker Oats sust alt		Young Dr. Malone Miles sust	Beat The Clock Beech-Nut Armour, Toni Drackett Lever, War-Lam		Millionaire Colgate	Young Dr. Malone sust sust
Yours alt alt ng	From These Roots sust H. Curtis			Who Do You Trust? Lester Pan, Lever Beech-Nut, Ar- mour, War-Lam	Verdict Is Yours Sterling alt Lever Van Camp (L 3/31) alt Amer. Home		From These Roots Lever alt sust Standard Brands alt Nestle	Who Do You Trust? Drackett, Gen Foods, Peter Pan S. C. Johnson Whitehall		Verdict Is Yours sust alt Simoniz Lever	From These Roots sust Lever alt sust
Day orm ie Prod	Comedy Theatre sust			American Bandstand Lever, Gen Mills Beech-Nut Welch, Armour	Brighter Day P&G Secret Storm Rem. Rand Amer Home		Comedy Theatre Helene Curtis alt sust	Amer. Band. Gearsall, Ludens Gen Mills, Lever Toni, Best Foods Bordens		Brighter Day P&G Secret Storm Amer Home Prod alt sust	Comedy Theatre sust
Night k alt co	Adventure Thea. sust			American Bandstand Forham-Warren Keepsake, Toni Old London	Edge of Night P&G Pillsbury		Adventure Thea. sust	Amer. Band. Armour Alberto Culver, Woodrich, DuPont Carter, Keepsake		Edge of Night P&G Amer Home alt Sterling	Adventure Thea. sust
				American Bandstand co-op			American Bandstand co-op				All Star Golf Miller Brewing Reynolds Metal
				Rocky and His Friends Gen Mills Posco, Sweets Best Foods			Rin Tin Tin Gen Mills Crackerjack Best Foods			All Star Golf	

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Eastern Standard.

What makes a good station trade ad?

(PART ONE OF TWO PARTS)

Why some station ads are effective while others are not is discussed by some top promotion men who analyze the basic components — theme, copy, layout

Paul Blakemore, *dir. of adv., The Blair Companies, New York*

From my viewpoint in the station-representative field, a good station ad



First, clearly define what you're trying to say

can be described quite simply. It is an ad which helps in selling time on the station.

With more than 3,000 stations competing for advertising dollars, it is vital for the advertising of any radio station to brand that station's call letters in every buyer's mind as permanently as possible.

For good trade paper advertising, the requirements are fundamentally the same as those for good advertising in any print medium. An effective advertisement presents an idea in a way that will penetrate the reader's mind.

A good idea is the basic ingredient of a good advertisement. Then assuming you have a good idea, the advertisement uses words and/or pictures to put this idea into the minds of others.

If, as a station manager, I were considering an advertisement submitted to me before publication, I should ask myself these questions:

1) What is the aim of this ad? In short, what is it trying to say? And to whom? 2) Is the over-all appearance likely to arrest the reader's attention? 3) Is the basic idea well presented? And, if possible, presented dramatically? 4) Can the reader easily grasp the idea? Or if

not, will the ad intrigue him enough so that he will dig for the message? 5) Does the text spell out the idea in strong, plain terms? 6) Is it an ad no competing station could sign?

Rather than limit these paragraphs to discussion of a single advertisement, I would prefer to consider also what makes good station advertising?

Rarely is a single advertisement able to establish some basic idea which the station wants to drive home. It is usually more effective to plan advertisements as a group—all centered on the basic idea.

Even where availability of material makes it necessary to complete advertisements one at a time, it is essential that an over-all plan be developed—so each advertisement can add to the impact of previous messages.

Boiled down to the net, advertising is communication. Hence good advertising is effective communication. And any advertisement which holds reader-attention long enough to put over a valid sales point is, in my book, a good station advertisement.

Bill Fromm, *manager, new business & promotion, NBC Spot Sales, New York*

There are no "essentials" in the preparation of outstanding station trade ads.

Take the oft-repeated exhortation to keep the copy short. Since the average reader's time with trade publi-



Consistency of ad or theme is generally desirable

cations is limited, this advice makes great sense. But you can ignore it if you can present your message with a built-in interest that is sophisticated and meaningful.

In the matter of attracting atten-

tion to your ad, it is generally desirable to give prominence to a large eye-catching illustration. But highly effective ads have been produced with no illustration at all and have earned enviable "noting" scores on the strength of an unusually provocative headline or a novel layout technique.

Again, consistency of your station ad or theme is generally desirable or the prospect will forget. Repetition provides a degree of awareness that ordinarily comes with cumulative impressions. But despite infrequent insertions, some stations have made indelible impressions with four-color blockbusters.

Any list of normally desirable elements can be matched with another list of examples wherein the opposite tack was successfully employed.

I believe that the one most important function of station trade paper advertising is to play a vital part in the establishment of a *unique* station identity.

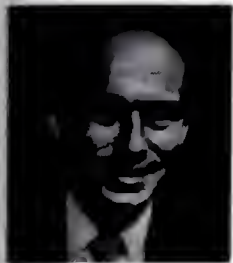
This unique identity is rarely born out of a slavish dependence on guides to good advertising. The station ad that is formed solely from proven principles and is not "different" in some respect is only a tree which the reader cannot see because of the forest of mediocrity.

Rather, be on the lookout constantly for ways to break the rules. It's the professional iconoclast who produces stand-out station advertising.

Robert Hoffman, *dir. of research & promotion, Television Advertising Representatives, Inc., New York*

A vital consideration in creating a trade ad is the development of a style, a look, and identification with the station. If a reader can look at one of your ads and know it is yours, you will have aided the desirable effort of building a favorable impression. The ideal ad, from the viewpoint of style, is one wherein the reader can identify the station without seeing the actual call letters.

An important copy consideration is how unique is the station's sales message? Why is the station different from any other in its market? Not just from its rating position, because that is not enough. The effect of ads which do nothing more than scream "first," "dominant," or "No. 1" has been reduced by the over-reliance on



Limit the audience you address and personalize ad

this approach. In a recent issue of one trade publication, I counted 26 such ads which, for the most part, were a tabulation of rating service data or statements of the station's audience position in the market.

It is important for a broadcaster to emphasize his leading status, but that should never be the sole factor in his story. Insofar as the use of facts and figures in an ad is concerned, information must be presented in a palatable, provocative manner. Media buyers are interested in honest, important facts about station and market. But they can only absorb them if the facts are properly packaged.

A broadcaster should give his trade ads the same kind of attention that an advertiser gives to the commercials he places on the station. The fact that many broadcasters are more familiar with the spoken word than the printed word makes the job more difficult. Finally, you can't talk to everyone at once effectively, so limit the audience you address in a given ad and try for personalization.

Joe Cook, dir. of promotion, H-R Television, Inc., New York

First, why advertise in a trade publication? The most obvious answer



Don't overcrowd ad and pitch one important theme

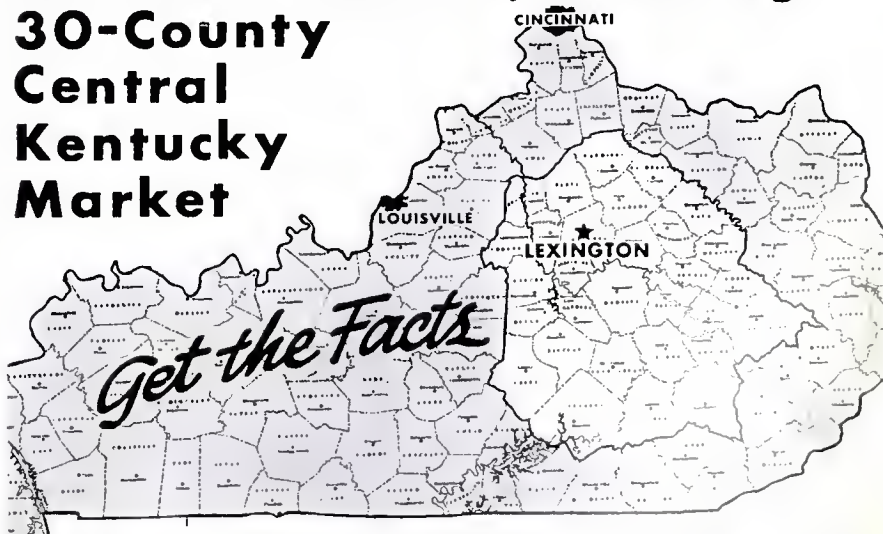
service at the level where it is most likely to make sales for you. So, an is to call attention to your station or
(Please turn to page 61)



You're One Down Going In from Here

From Lexington, and only from Lexington do you have a clear shot at the \$657,165,000 spendable income in the growing 30-county Lexington trading area. You have to buy broadcast **IN** Lexington to sell the 559,200 people that spend \$445,793.00 for retail purchases, \$104,334,000 for food, \$80,902,000 for auto, and \$16,309,000 for drugs. Be sure your next campaign shares the prosperity of 149,500 households in Central Kentucky by buying broadcast **IN** Lexington, the only effective influence covering this area.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

LONG ISLAND IS A MAJOR MARKET!



THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)

**MORE GAS
IS SOLD ON
LONG ISLAND
THAN IN ATLANTA,
AKRON, ALBANY
AND ALLENTOWN...
PUT TOGETHER!**

**GAS STATION SALES
\$174,106,000**
(Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau)
... Delivers MORE Audience than any other
Network or Independent Station!
(Pulse)

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
Long Island*

Represented by Gill-Perna

National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

Sun Oil Co., Philadelphia: Placing schedules to start 3 April for seven weeks for Sunoco gasolines and oils. Traffic and weekend minutes are being bought, frequencies depending on market. Buyer: Jim Scanlon. Agency: Wm. Esty Co., New York.

Revlon, Inc., New York: Getting ready its summer push in the top markets for Sun Bath. Schedules of day minutes and I.D.'s, Thursday noon through Sunday noon, start 16 June in most markets. Buyer: Jane Present. Agency: C. J. La Roche & Co., New York.

Continental Oil Co., Houston: Planning spring and summer campaign for Conoco gasolines and oils in 10-12 selective markets with an April start date in mind. Monday through Friday traffic minutes, averaging five to 10 per week per market, some news-weather shows, will be scheduled for 13 to 32 weeks, depending on market. Buyers: Alan Yoblon, Tom Focone. Agency: Benton & Bowles. N. Y.

TV BUYS

Bristol-Myers Co., New York: Schedules begin this month in 50 markets for Vitalis hair cream. Schedules are for 21 weeks using night minutes. Buyer: Stew Eckert. Agency: DCSS, New York.

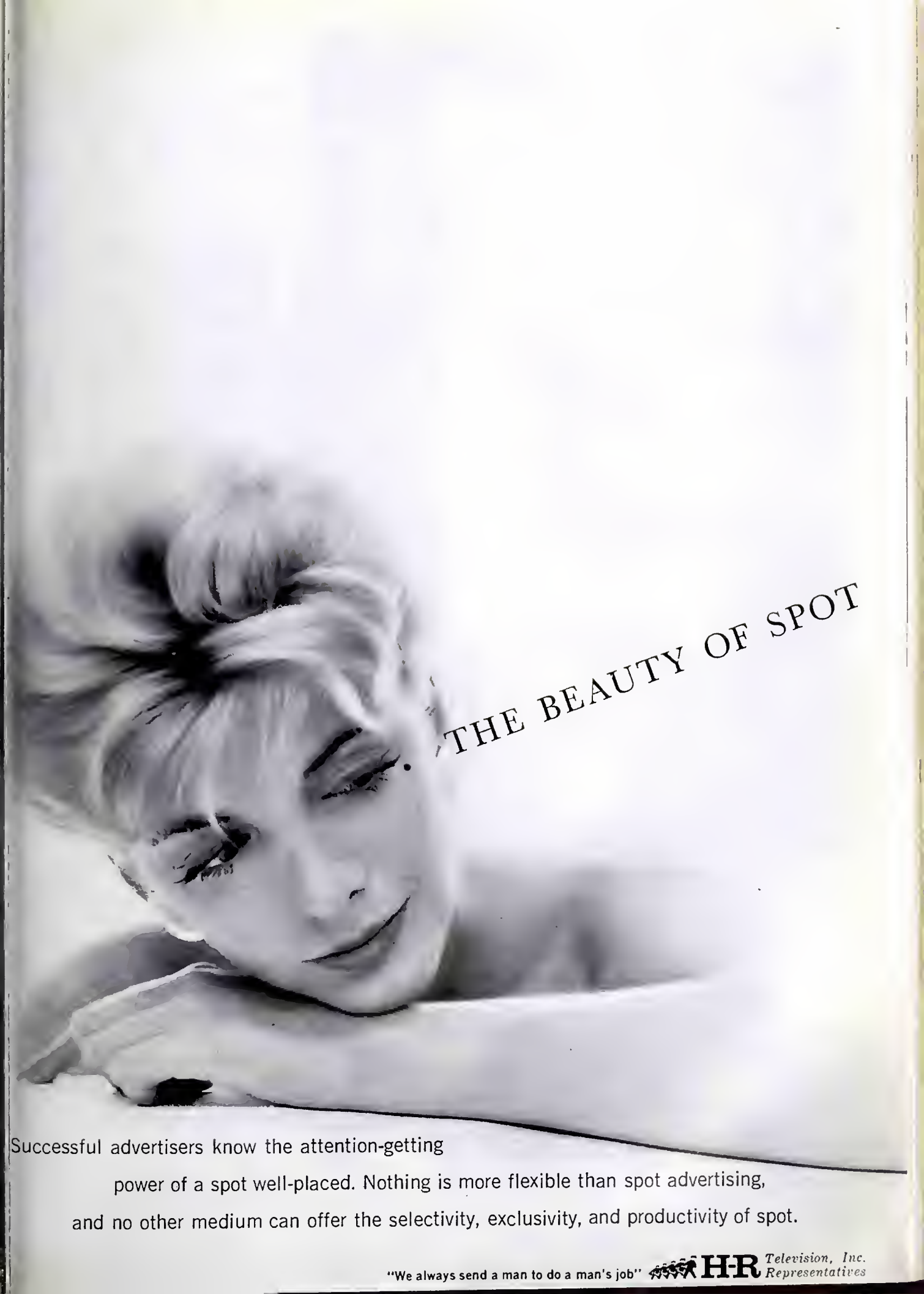
United Fruit Co., New York: Campaign kicks off this month for its bananas in about 20 markets. Day minutes are being scheduled for eight weeks. Buyer: Ted Wallower. Agency: BBDO, New York.

Best Foods, Div. of Corn Products Co., Inc., New York: 13-week schedules start this month for Nucoa margarine. Some 24 markets get placements of day and night minutes. Buyer: Lyn Salzberg. Agency: Dancer-Fitzgerald-Sample, Inc., New York.

National Lead Co., New York: Buying night minutes and 20's in about 25 markets for Dutch Boy paints. Frequencies average about 10 spots per week per market. Schedules start 20 April for three weeks. Buyers: Catherine Nobel and Otis Hutchins. Agency: Marschalk & Pratt, New York.

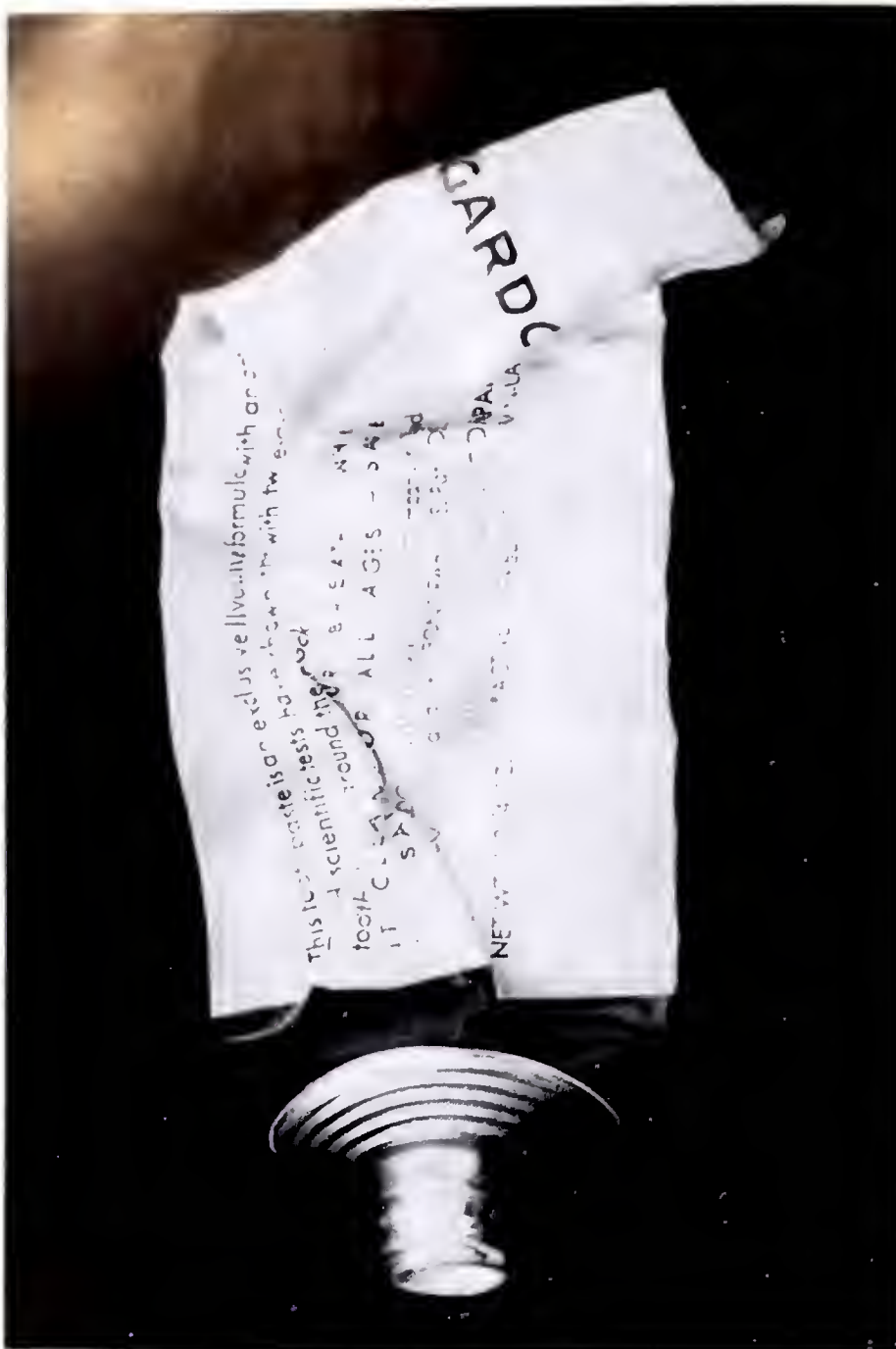
American Sugar Refining Co., New York: Domino sugar schedules start mid-March in about 15 markets. Run is for 13 weeks with day and night minutes being used. Buyer: Gerry Van Horson. Agency: Ted Bates & Co., New York.

Procter & Gamble Co., Cincinnati: Schedules begin this month for various P&G products. Day and night minutes are being set for Ivory Snow in 11 markets to run for the P&G contract year. Jim Courtney and Barrie Alley buy at Benton & Bowles, New York. Jiff Peanut Butter goes into smaller markets with three-week supplementary schedules. Secret Deodorant gets schedules of minutes and 20's in 80 markets. Leo Burnett, Chicago, is agency for Jiff and Secret.



THE BEAUTY OF SPOT

Successful advertisers know the attention-getting power of a spot well-placed. Nothing is more flexible than spot advertising, and no other medium can offer the selectivity, exclusivity, and productivity of spot.



TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS. Whether it comes in a tube, tablet or spray, KXOA sells more drug products because it reaches, influences and appeals to more people in the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). Rated first by both Pulse* and Hooper*, the right combination of personalities, programming, promotions and power make KXOA the buy in California's capital.

KXOA—First in Sacramento, California's Capital



ENTATIVES: DAREN F. McGAVREN CO., INC./SOUTH: CLARKE BROWN CO.
Formerly KFJL) Klamath Falls, Oregon, Rep. Paul H. Raymer Co.

per—Nov.-Dec. '59.

DANE & MURPHY

(Continued from page 46)

- Some 50 area buses carry long, narrow tri-color back strips on which the d.j. occupies the limelight along with D&M.

- D&M estimators carry bridge score pads with Cullen's picture on the cover, for distribution among families they visit.

- In the current New York Yellow Pages, D&M advertisement includes Cullen.

- Latest D&M "how to" booklet, entitled "A Moving Story," will have Cullen on the cover.

Though moving is basically a rough-and-tumble business, D&M president Frank O'Donnell has gone to great lengths to improve service, thereby live up to the image built by radio. He is stricter than ever about the qualifications of employees, and gives them more thorough training. Additional supervisory personnel has been added. Equipment is always kept in top working order. All of this contributes to D&M's "word of mouth" status, so important in the moving business. D&M follows this up with suggestions that the radio audience check with those who have used its services to find out about its qualifications.

Pace is readying a new copy approach for D&M's expanding radio campaign. It revolves around unusual incidents experienced by the company's employees in the course of doing their job.

For instance there was the time they found a grand piano in the bathroom, and during the struggle to transport this unwieldy item out of there, one of the movers couldn't resist asking the housewife why so unconventional a location.

"That's where the movers put it when we first came here, and we just left it there," she offered in explanation. (She lived in one of those large old fashioned houses with rather large bathrooms.)

Apparently there's no shortage of these "stranger than fiction" occurrences; the only problem is whether they're o.k. for on-air discussion—like the time they found the head of the house stretched out on the floor, hardly sober, and proceeded to haul away his household goods, leaving him, undisturbed, to sleep it off. ▀



The mails in her life say the nicest things

*In 1959 Big Aggie received 189,327 tender sentiments
from the land where WNAX Radio is King*

Big Aggie carries on quite a love affair with the mails. And it's been going on for 38 years! Last year she received a whopping total of 189,327 cards and letters from every corner of Big Aggie Land—and beyond . . . 11 states and Canada. Such an overwhelming testimonial of affection brings a blush to Big Aggie's cheeks. But it proves an important point. WNAX-570 gives listeners what they want in radio entertainment and service; gives advertisers what they want—active listener response.

Most of the mail in Big Aggie's life comes from an area

spread across five of the nation's richest farming states; Iowa, Minnesota, Nebraska, North & South Dakota. In this five state, 175 county area there are 2¼ million people, 629,280 radio homes. These people earn \$3 billion and spend \$2¼ billion at the retail level.

All of this makes Big Aggie Land America's 41st radio market. WNAX-570 gives national advertisers a media with programs people like and listen to—popular shows that sell to people with money to spend. Your Katz man will get you a date with Big Aggie.



WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES
PEOPLES BROADCASTING CORPORATION
Yankton, South Dakota Sioux City, Iowa



FILM does the
“impossible!”



ALWAYS shoot in color . . . Eastman Color Film . . . You'll be glad you did.

SPONSOR ASKS

(Continued from page 55)

advertiser should ask himself whom am I trying to impress? If you're after the attention of an agency account executive, tell a story the account executive is interested in. If your scope is broader and you want to impress all levels of subscribers of a publication, your story should be of fairly general interest.

Short copy, or long copy? A moot point. It depends on what you have to say. If you can get your message across in three sentences, don't use two paragraphs. If you are running an important "open letter" or discussion ad, you may require a full page of 10-point type.

Personally, I like to try to stop a reader with an attractive illustration that either tells a story itself or helps point up the body copy. I like to get a reader's attention, give him my story fast, and let him go. The current H-R "girl" series is a case in point. Each ad features a lovely young lady (in good taste) wearing some item of apparel bearing polka dots—or spots. H-R's current campaign is selling the value of spot. We are after everyone who can in any way influence spot budgets, so our approach is fairly general. We're selling a single idea. A medium. We know that most of our readers know about spot . . . but we want to impress them with its flexibility and magnitude. Often we can tell our story in a few sentences.

Many trade ads try to take on too much. We've all seen station ads that offer too many ideas. They'll contain, besides a coverage map, a pitch on the market, a list of past and current ratings, a picture of the building, an outline of facilities, a photo of some of the personnel and maybe even a few testimonial letters and some availabilities. Obviously, the "too busy" ad isn't going to gain the attention the advertiser wants.

Tell your story in as straightforward, understanding a manner as possible. The trick of any ad, as we all know, is to get the message across. A four color reprint of the Mona Lisa won't help a bit if the reader can't understand *what* you're saying.

Take time to learn something about the print medium. Like television, or radio or any medium it can work wonderfully well for you or against

you. If you don't have an agency, ask your printer. Read other ads. Look through good publications and see what stops you. Analyze it. If you're going to spend your good hard cash in a trade publication make it do the job you want it to.

Some ads get lost because they look like any other and say virtually the same thing. Some overworked, tired expressions in broadcast ads are "Tops," "First," "First Again," and "You can't cover Twigville from the outside."

Of course we can be too cute, too. A precious ad is often resented.

Say one thing at a time, say it with vigor, say it cleverly (and if you can't be clever be sensible), in good taste, and aim your copy at the person you want to impress.

Robert L. Hutton, Jr., v.p., television promotion, Edward Petry & Co., Inc., New York

No matter what product or service an advertisement is designed to sell, the four basic principles of advertising theory, as propounded by the deans of advertising copy over the years, still apply:

1) A clearly defined objective. Whether it be to sell the market, instill



*Important
in all
advertising
to ask for
the order*

in readers a quality concept of the property, drum home a story of long range and continuous audience dominance, point up community identity, or whatever, having a specific goal and developing a single theme should be the starting points. These should be spelled out in a plan which has the full endorsement of station owners and management. Everything else should stem from this—media selection, copy, layout, direct mail follow-through.

2) Frequency and/or continuity are also of primary importance in getting across the facts regarding a station. Whether your campaign is of the short flight, saturation type, or of two-year duration, regular appearances are what pay off. Weekly or

For example, helping LESTOIL seek out and sell millions of housewives through brilliant, imaginative, instantly understood ANIMATION is possible only with film.

In fact, film—and film alone—does these 3 things for you: (1) gives you crisp, vivid animation; (2) provides high-polish commercials rich with optical effects; (3) assures penetration and coverage the world over.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Sonto Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sole and distribution
of Eastman Professional Motion
Picture Films, Fort Lee, N.J.,
Chicago, Ill., Hollywood, Calif.



Advertiser: LESTOIL Inc.

Producer:

Robert Lawrence Animation Inc.

Advertising Agency:

Jackson Associates Inc.

No
matter
how you
measure
it...
you get
more for
your
advertising
dollars
on
San
Antonio's



ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

fortnightly insertions over a three-month period can do a fine job of spreading the news regarding a new tower, increased coverage, or shift in network affiliation. Monthly insertions should be frequent enough for the effective, gradual etching of a station's story on the national advertising mind on a long haul basis.

3) Make it memorable and keep it so—through consistency in layout, stylizing and copy handling. The successful station advertisement is the one that adds momentum to the overall campaign by evoking a subconscious or conscious recollection of the previous advertisements in the series, and by setting a still stronger base of memorability for the succeeding advertisement. In short, try to have each and every advertisement reflect the station's character and sock home the story which stems from the campaign objective.

Co-operative advertising by all the tv stations in a market can be both dramatic and effective in selling the importance of a tv market area to the national advertising trade. Such a co-op campaign should include qualitative as well as quantitative data on the market. More and more buying executives are becoming aware of their responsibilities as marketing men. The result is greatly increased interest in all data regarding individual television markets. And when such data are presented in unison by all the stations in a market, they are more believable, command greater attention and carry maximum impact.

Phil Dean, Phil Dean Associates, N. Y.

Broadcast is the only industry I know where every station in every market is first. And what's more there are carloads of figures to prove it, quarter-hour breakdowns; five-minute



*Don't disguise
best selling
points with
numerical
hogwash*

segments; from 10 to midnight; from 2:15 to 2:16 a.m., everyone everywhere is first somewhere and the ads tell you so in big bold type.

Stations "B" and "C" in these ads

are the broadcast media's Brand "X"—they never got nuttin—except flutter, flip-over and flaky transmission.

In too many ads today, the figure filbert seems to have the heaviest hand in the ad copy. In-homes, out-of-homes, sets-in-use from dawn to dusk; how many embroidery shops in the market, and multiply everything by four. Station PUFF says "First again—according to the Zui-der Zee Testing Co." Station METU runs an ad in the same issue, "First again, in the latest Hongkong Horoscope ratings." It's a bit too much even for the most naive member of the industry.


Good ads originate from good basic ideas; ideas that are simple, sound, true, well-remembered and honest in their effort to tell the story. They should be themed along lines that will first exert interest in the reader and then should persuade the reader that what he is reading is just right for him.

There are a number of basic principles that might be well worth reviewing before launching an ad campaign:

1) Develop a theme—and stick to it. Remember, you're trying to sell an idea and you're competing with many other advertisers for the reader's interest. Pick out the most important facet of your operation and build a continuing campaign around the basic format. 2) Use simple copy—don't disguise your best selling points with a lot of numerical hogwash that is confusing and dull to read. 3) Humanize your copy—don't be afraid to use people in your ads; you're selling air but your audience is made up of flesh and blood humans. 4) Don't cram your ads—keep the ideas in your ad restricted to the most important ones. The more you cram into an ad the less impact your main idea will have.

Polish your copy! Good copy is persuasive copy; copy that calls attention to itself. When your story has to be told in something like 150-200 words make sure they do what you want them to do—sell.

When trade magazine advertisers take as much time preparing their trade ads as they would for a consumer piece, the general trend of this type advertising will achieve a much greater degree of acceptance and prestige in the over-all advertising field.



Can you see a superlative?

YES...in the
Shreveport market
where the LOWEST
channel station (3)
puts the CLEANEST,
CLEAREST pictures
(RCA) over the
BIGGEST, RICHEST
coverage area
(Nielsen).

*Your product deserves
identification with*
KTBS-TV

KTBS-TV

CHANNEL **3** SHREVEPORT, LOUISIANA

The superlative station in the Shreveport market

BELLS ARE RINGING!

It reminds you that 1960 is the hottest national spot year in history. And we mean both tv and radio. Your campaign in SPONSOR—the look targeted at spot buyers—will make your rep mighty happy.



Just a few days left to sign up before SPONSOR's new rates go into effect.

GUARANTEED RATE PROTECTION

for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider
MUrray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
RADIO TV ADVERTISERS USE

4 E. 49th Street, New York 17

See the SPONSOR WHEEL-OF-FORTUNE
at the NAB CONVENTION
• General Milling Hotel • Chicago

PA. DUTCH NOODLES

Continued from page 39

However, the museum curator volunteered to stay on and check the commercials for authenticity. When P. D. Krotz drives up in his buggy you can be sure that every item of his dress and habit is truly Pennsylvania Dutch. The dialogue is delivered with the faint suggestion of a dialect. The flavor of the language is captured in the sentence structure itself. Here's a sample:

"Hello people. Again it's me, P. D. Krotz, the noodle man . . . You tasted yet my Pennsylvania Dutch Brand Egg Noodles? So wonderful good."

Agency and client are convinced that these commercials are ideal, based on appetite appeal and the romance of the Pennsylvania Dutch who are renowned as lovers of good food and masters of culinary art. And, happily enough, they are particularly famous for their noodles.

"If our noodles satisfy the discriminating palates of these gourmets," says Dave Nazionale, "they'll be sure to please most everyone else."

The agency has put together a Pennsylvania Dutch cook book which features noodle recipes. Barbara Cook, who hails from Pennsylvania Dutch territory, was starred in the Broadway musical about the Amish, "Plain and Fancy," and who has a most appropriate last name, is represented in the book by her favorite noodle recipe. The booklet, offered in Megs' ads, has met with enthusiastic consumer response.

Another heartening sign comes from the field. Dealer and distributor support has been excellent. Many of them have expressed pleasure in seeing the figure they once knew only through the trade letter come alive for them via tv.

"Tv is the medium to create character," affirms Dave Nazionale. P. D. Krotz now appears in almost all print and outdoor advertising done by the company. He is used in point-of-sales displays, and is on the package itself.

Whenever P. D. Krotz gets to town these days, Pennsylvania Dutch sales invariably rise. Judging by past success, he'll keep driving his buggy far and wide, intoning the virtues of the noodles with "the golden touch of the Pennsylvania Dutch."

TIMEBUYER X

(Continued from page 41)

half of one small boy.

5. She wants a new hat.

6. My boss, Joe, knows I'm smarter than he is, because the account executives always want me in meetings to explain things.

7. If I had any gumption, I'd quit.

8. When was the last time I asked for a raise?

9. Joe is out to get me. You can tell because his eyes are too close together.

10. SPONSOR is Joe's favorite magazine. He's always quoting it.

11. Joe heard SPONSOR was doing a story on bright young admen—and he told them not to mention me.

12. He's no fool. He knows he'd be lost if I got another offer and left.

13. If I want to play Chester, why don't I limp around on a stiff leg?

14. It's terrible when men like Joe can tell magazines what not to print.

15. I ought to get out of the ad business—it's dirty.

16. If I don't face Joe and call his bluff for this cheap, disgusting thing with SPONSOR she is going home to her mother.

17. I ought to stop being just a plain doormat.

18. The trouble with me is I am too easy going.

19. Joe's wife, Hazel, is undoubtedly behind all this.

20. Hazel is a very common person and much too pushy . . .

There were about 10 other points but this will give you a rough idea of the spot your 73 Young Men story put me on, and why I'm writing to you.

Even now, three weeks later, Clarice is still hot as a chainbreak in *Wagon Train* and threatening to talk to Joe herself—if I won't.

I don't want this to happen. So SPONSOR, you gotta help me.

Please, please, please—let me know in writing. Did Joe queer me in that story? Clarice says he undoubtedly gave you some payola to keep my name out. But I don't care about that.

All I want to know is—did Joe do it? That damned article has already cost me two new hats. And if Clarice starts spouting it may cost me my job.

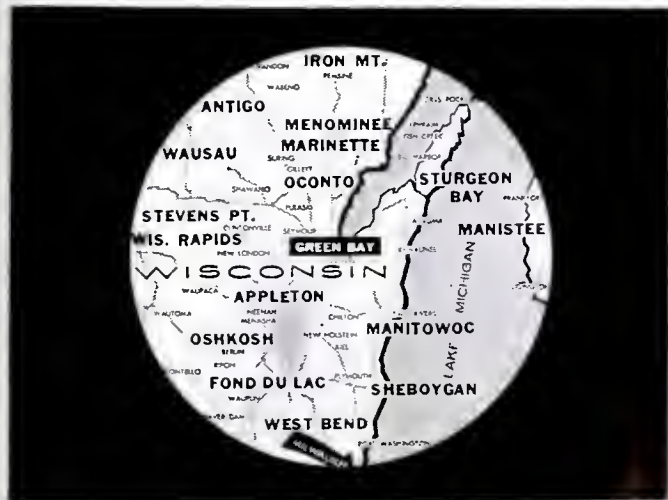
Signed, A Worried Timebuyer. ♦



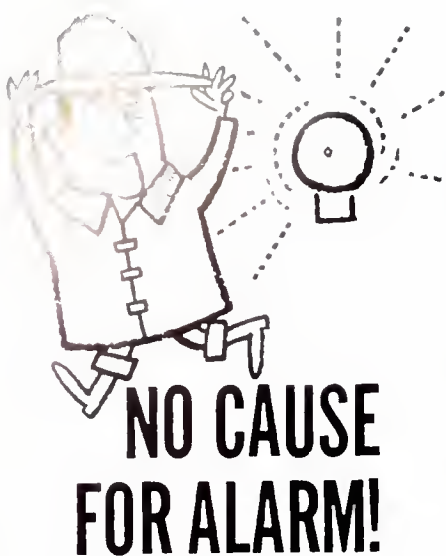
FARM FAMILY TAKES "HEY"-RIDE!

Farm living has changed a lot out here in the Land of Milk and Money. In fact, the only way we know a farmer from a city-feller is that the farmer pays cash for his new car!

Yes, here's a unique market of small cities and big dairy farms . . . 42% rural and 58% urban . . . more than 400,000 families enjoying Channel 2-CBS Television.



THE LAND OF MILK AND ^M~~X~~ONEY
WBAY, CHANNEL 2, GREEN BAY



... if your 1960 SPONSOR advertising contract is already entered, 1960 will be the hottest national spot year in history. And we mean both tv and radio. Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a
few days left
to sign up before
SPONSOR's
new rates
go into effect.

**GUARANTEED
RATE PROTECTION**

for all of 1960 at
old (1957) rates
if you enter your
advertising contract
before 1 April!

Hurry! Call Art Breider
Murray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE

49th Street, New York 17

SPONSOR WHEEL-OF-FORTUNE
AT THE MAR CONVENTION
Rad Hilton Hotel • Chicago

NET TV

(Continued from page 37)

with the shared responsibility, with the network, "for developing permanent solutions" to problems, he said "many thoughtful citizens" are concerned with tv programing . . . as is he and his family.

All network chiefs agree that theirs is the final responsibility, in programing as well as advertising, for what is originated on their facilities. And all of them are working to develop new, bright and forward-thinking public service specials.

All three networks have set aside specific nighttime, prime time periods for showcasing these "informational" programs (see chart, pages 36 and 37). Among the fall season's trends:

- Specials, in the form of continuing and regular programs in the same kind of time slots, as contrasted with one-shot, rotating spectaculars.
- A lessening of spectaculars, which demand high star and maximum marquee value to pay off in one exposure for the advertiser.
- More situation comedies, largely because advertisers want the all-family audience which they attract as well as the "climate" afforded the product commercial.

• Continuing fragmentation of time because of costs, with advertisers sharing programs on alternate weeks or co-sponsoring.

• Peak levels for the number of hour shows similar to the number this season (in the '59 season a year ago there were 22; today, 32; next season, an estimated 41).

The total value of network-sponsored programs next season may well approach \$690 million with about two-thirds of this attributable to nighttime monies and one-third to daytime. In the past five years, gross tv revenues have risen from \$406 million (in '55) to \$627 million in '59. The growth rate has averaged 11% in the past four years.

Network program chiefs are finalizing fall plans, much of which are still unset, although the schedules have been roughed in. Here are some of the major innovations as now included in their planning:

ABC: Tom Moore, network program chief, is moving animation into prime time periods for the first time with *Bugs Bunny* and the new *Flagstones* series, called a "modern" adaptation with a Stone Age theme. Why?

"Because animation affords the creative personality more opportunity for an effective story and fast-moving action than other forms." He notes also a trend away from realism and toward fantasy.

He has scheduled more regular programs with continuing characters, including the 20th Century-Fox *Down Home* show with Pat Buttram and three pilots now in preparation, *Guestward Ho!*, *Harrigan and Son* and *Room for One More*. (ABC is partner in these productions.)

CBS: Always strong in the public affairs and news specials program classifications, CBS has scheduled two new shows during peak tune-in periods—at 10:30 p.m. on Mondays and Fridays. Network program people told network affiliates in Washington last week that 20 top program projects are "in the works," although only four or five of them may actually end up on the net schedule.

The CBS weekend lineup is expected to remain about the same as this season because of its preponderance of top audience-appeal shows. *Jack Benny*, however, is scheduled as a weekly rather than an alternate-week feature with *George Gobel*. *Person to*

7 1/2*
HOURS DAILY

**NEGRO
Community
Programming**

+

16 1/2**
HOURS DAILY

**SPANISH
PUERTO RICAN
Programming**

=

24
HOURS DAILY

**of Whirl-Wind
sales action**

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM



he
thinks
he's

columbus

...since he discovered Adventure Radio, WERE, Cleveland ... Who's going to tell him that the local boys conquered Cleveland a long time ago by using WERE...the automotives like Rambler...Dodge...Ford and Chevy ... They've been on Adventure Radio since almost 1492!...Now he keeps looking for the Pinta and the Niña, and wondering what to tell Isabella ... We know what to tell her...more local advertisers use WERE than any other Cleveland station!



WERE

WERE-Cleveland...
WERC-Erie...the Adventure
Radio Stations. Represented
by Venard, Rintoul, and McConnell, Inc.

...ted to be canceled.
...shows set: *Devlin in*
...a underwater series, *Andy*
...Tom Euell.

There seem to be more new
...prospect for NBC than for
...other networks and, therefore,
...more program slots to fill. Other
...nets have firmed their prime-time pat-
...terns more solidly, with NBC pro-
...gramers still working out special
...project and package details.

The lineup looks as though many
of the new offerings will be in the
western, adventure or action classifi-
cations, with a liberal sprinkling of
hour-long epi-odes. Only one specific

public service or special news/infor-
mation series has been set at this
stage. It's *The Blue and the Gray*
dramatic series scheduled for an hour
weekly during the telecast season and
adapted from historian Henry Steele
Commager's book of the same name.

Three other shows have been added
to the NBC lineup for nighttime also:
Alfred Hitchcock Presents, which
switches from CBS; *Thriller*, an hour
filmed series of classic and original
mystery dramas produced by Hubbell
Robinson Productions, Inc. and *The*
Barbarians starring Jack Palance,
another hour series.

The hour-long show continues to

be a network staple. A. C. Nielsen's
analysis for Nov.-Dec. '59 gives some
indications as to why.

One-hour shows attracted an aver-
age audience of 25.6%, contrasted
with 20.5% for the half-hour shows.
Here are average ratings for different
kinds of shows in the 30- and 60-
minute formats: western, 30-minute,
25.7%; 60-minute, 31.1%—variety,
30-minute, 19.8%; 60-minute, 27.0%
—suspense drama, 30-minute, 19.8%;
60-minute, 23.8%—general drama,
30-minute, 22.7%; 60-minute, 20.4%.
Thus only in the last—general drama
—did the average half hour outpull
the hour-long show of the same type.

Patterns of ratings indicate a less-
ening of tune-in to evening "specials"
even though the actual number was
hypoed last season. For example, in
the '59-'60 season from September
through November there were 31 such
programs compared with 19 during
the same three months of the previ-
ous year. But both ratings and shares
dropped this past season—in ratings,
from an average of 22.2 to 20.2; in
share, from 38 to 35. Average rat-
ings dropped for comedy, general
drama and miscellaneous; held for
music variety, rose only for general
variety in the two seasons.

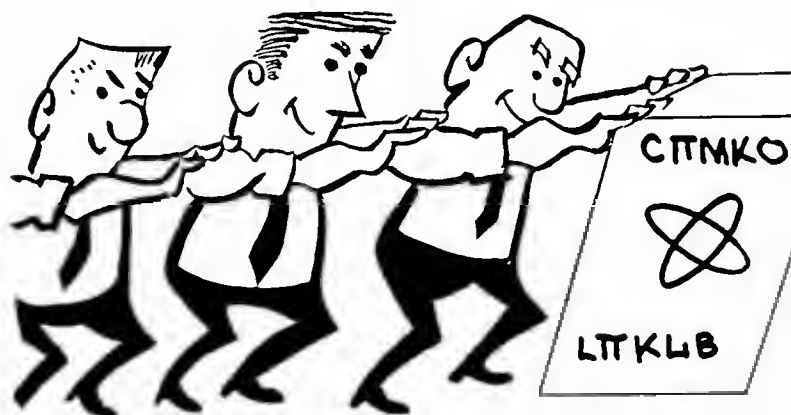
A reminder, however: the number
of persons viewing is the same or
higher. The rating difference shows
up because this past season covered
a broader time span as networks sold
more time periods and segments
which previously were marginal.

These trends, plus the heightened
interest in public service programing,
partially explain why next season's
specials will be fewer and more con-
centrated on informational and edu-
cational types of programing.

Robert W. Sarnoff, chairman of the
board of NBC, speaking recently to a
group of advertising agency execu-
tives in Detroit, commented on the
"greater attention" being paid to
public affairs programing. "It is an
area that should gain sharply from a
combination of growing editorial skill
and new technical advances."

Leonard H. Goldenson, president
of American Broadcasting-Paramount
Theatres, concurs in this goal for his
network. ABC TV, he says, "will
carve its own niche in informational
and public affairs programing just as
it did in entertainment. We have no
intention of being carbon copies of
the old-line networks."

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference
between an average campaign and a "Red-Letter Success."
You get that EXTRA PUSH when you buy WOC-TV
WOC-TV effectively specializes in co-ordinating and mer-
chandising your buy at every level — the broker, whole-
saler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV
market. More than 2 billion dollars in retail sales ring on
the retailer's cash register. Over 438,000 TV homes are
within the 42 counties of WOC-TV's coverage area.

WOC

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. O. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

THE QUINT CITIES

DAVENPORT } IOWA

BITTENDORF }

W. K. ISLAND } ILL.

MOULINE }

TV
channel
6

LEON WOODWARD, INC.

LOCAL REPRESENTATIVES

To the National Advertiser,
WOC-TV offers the greatest
amount of local programming—
over 33 hours each week — and
the finest talent in the area put
these programs across.

Your PGW Colonel has all the
facts, figures and other data as
well as day by day availabilities
See him today.

LOWEST cost per thousand

WIBW-TV PROVES IT



**... IN THE
NOVEMBER**

ARB

You have to buy
Topeka to
cover the rich,
growing 38-county
Topeka Market. Get
the facts from your
Avery-Knodel man.

LOWEST COST PER THOUSAND

The November Topeka ARB
Report proves WIBW-TV is
an outstanding spot and
network buy, day or night.
**YOU GET WHAT YOU PAY
FOR ON WIBW-TV.**

* Lowest cost per
thousand for CBS-TV
nighttime and day-
time programs when
compared with five
other CBS affiliates
in Kansas and Missouri
(November 1959 ARB)

WIBW-TV

CHANNEL 13

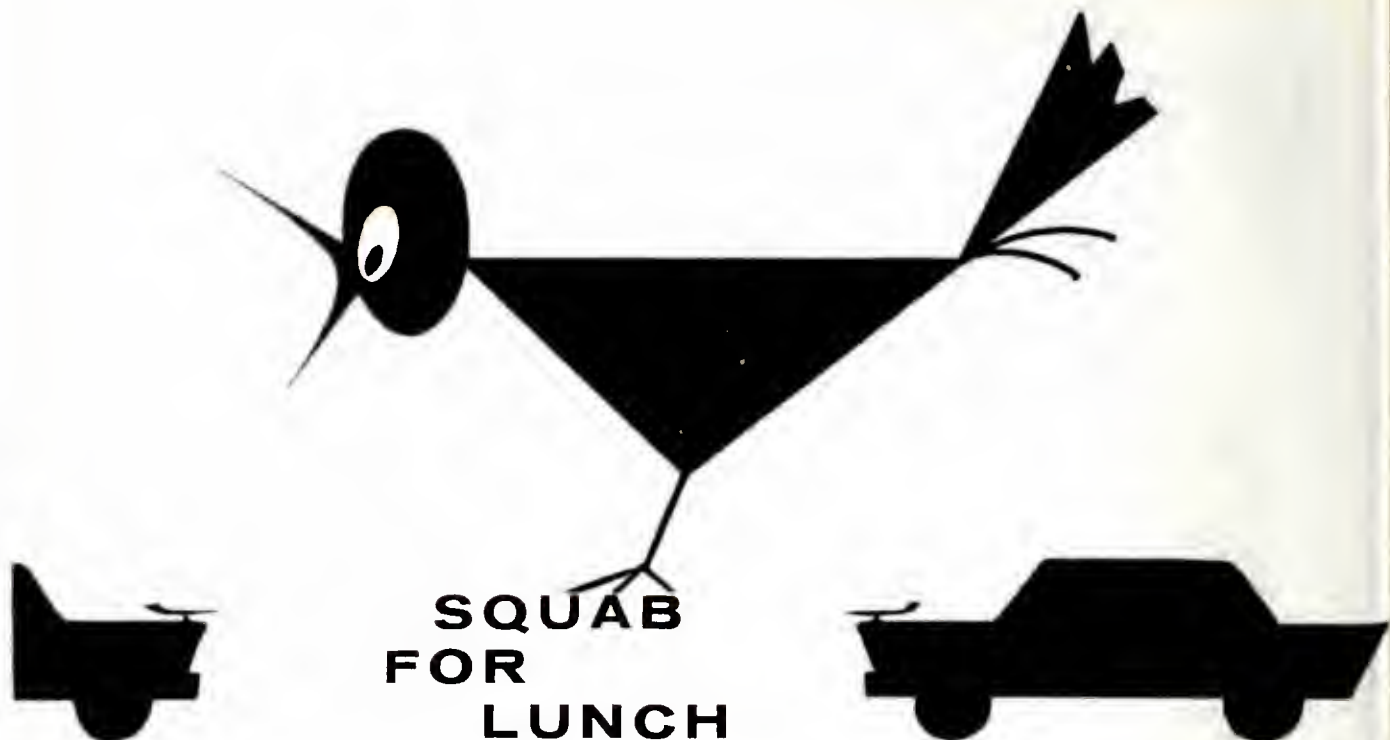
TOPEKA

CBS

NBC

ABC

Division of Stauffer-Capper Publications



The distance from WMAL-TV, Washington, D. C., and its affiliated station, WSVA-TV, Harrisonburg, Virginia, is about 120 miles if you ignore the ups and downs of a mountain range you'd have to drive over en route to the rich* Shenandoah Valley. Assume that Ham Shea sets out by auto from WSVA-TV for WMAL-TV the same instant that Fred Houwink and an H-R Television rep. head for WSVA-TV by car. (Their staff work is really much better than that, but we like to personalize these things.) Suppose each travels at a constant 40 miles per hour. Just as Fred pulls away from WMAL-TV a pigeon takes off from his car's radiator, and flies directly at Ham's car, going 150 miles per hour. (This was a *fast* pigeon.) Once the pigeon reaches its destination, it turns around and heads for Fred's car without loss of speed. It does this repeatedly until the two cars meet.

- (1) How far did the pigeon travel?
- (2) Who picked up the luncheon check?

(Fly right in the Washington, D. C.—Harrisonburg, Va. markets at attractive combination rates: Buy WMAL-TV and WSVA-TV. Send us your solution to the pigeon problem; win a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., New York.)

*Plug.

wmal-tv

Channel 7 Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

and with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

WASHINGTON WEEK

12 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

While the dust settled down from the latest storm within the House Legislative Oversight subcommittee over FCC chairman John C. Doerfer's latest acceptance of broadcaster hospitality, the FCC and the FTC were mighty busy on their own.

In sum, these were the major activities:

THE FCC: Plodded steady ahead trying to reach a clear-cut and practical policy on taking a strong hand in reviewing station programming. Took steps to move against seven stations it accuses of taking "payola" directly and continued to mull over the answers to its own industry-wide "payola" questionnaire.

THE FTC: Probed diligently in the field of "plugola" and sought to complete investigations of 95 "payola" incidents still pending.

The brush over hospitality concerned a vacation trip by Doerfer to Florida via George Storer's plane and a stay on Storer's yacht for all or part of six days.

Retorted Doerfer to criticism of these acceptances from the subcommittee: (1) he had as much right as a judge to pick his own friends; (2) There were no adjudicatory matters involving Storer stations before the FCC when he took the trip; (3) he had, in fact, voted against Storer's interests in the deintermixture proceedings.

FTC chairman Earl Kintner told the Harris subcommittee that the FTC is preparing a long, hard look at the practice of buying product mentions on programs sponsored by others.

He said the Commission is probing eight firms that advertise that they can place hidden plugs.

Kintner supplied the subcommittee with a secret list of 255 disc jockeys and seven radio stations which allegedly accepted payola for playing records. This list arose from the 60 complaints already filed. In addition, 95 additional investigations are being prosecuted.

The shock overwhelms us. A man you can't forget, Harold Fellows, is gone.

Surely no soldier in combat fell more victim to his duty than did Hal Fellows. Several years ago he was urgently warned to "take it easy." The day-after-day pressures of his job were taking their toll.

But after a too-brief convalescence Hal came back. He came back to an "impossible" task. The still young industry he headed, as president of the NAB, was under fire.

Since that day the tempo has increased, the pressures have mounted. The Washington scene is a ferment and Hal was in the middle of it. But like the soldier that he was Hal would not compromise with his duty.

Today we all mourn him. SPONSOR's NAB Convention Issue (2 April) will be dedicated to this valiant leader.

FILM-SCOPE

12 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

CBS Films might spend as much as \$14 million this year just on production of new programs in syndication and for network.

That's the estimated value of ten programs—mostly beyond the pilot stage—which might be made into complete series, depending on the market.

There's usually a \$32,500-per-episode budget for CBS Films shows in syndication, and \$12,500 for shows sold on the networks.

The state of the market will eventually determine which of the following shows will actually end up as network or syndicated shows, but here's how CBS Films is handling them at the moment:

• **For network:** Angel (comedy; already sold to CBS TV); The Hawk (western); Call Me First (action-adventure), and a fourth untitled comedy.

• **For syndication:** Turnpike (action-adventure); Brothers Branigan (detective); Rogue For Hire (action-adventure); 36 Maiden Lane (detective); Robert Herridge Theater (drama and variety, on tape and budgeted at \$15,000), and Jarrett of K Street (detective).

Screen Gems has added a sixth regional deal to its Manhunt sales.

Pfeiffer beer (Maxon) took the series for Cedar Rapids, Sioux City, Fargo and Bismarck.

Five previous regional buyers of Manhunt are Genesee Brewing in upstate New York, Drewrys Beer in the midwest, Jax Beer in the south, Coors Beer in the Rocky Mountains area, and Alka Seltzer on the westcoast.

KTTV, Los Angeles, is now syndicating two of its own tape programs.

Divorce Court and Paul Coates are now being sold by a special syndication unit of the Times-Mirror Broadcasting company.

Until recently Divorce Court was distributed by Guild Films, which had been a pioneer in station syndication of video tape programs.

Screen Gems has made a deal with ABC TV for re-runs of Father Knows Best that has some unusual stipulations.

Scott paper and Lever Bros. have first option on the show for nighttime, which if exercised would cost \$35,000 weekly net for program and would prohibit daytime exposure of the series for two years.

Under the terms of the proposed deal, some 200 episodes of Father Knows Best would be sold for around \$7 million.

However, the sale might go as low as \$6 million or as high as \$8 million depending on how many episodes and repeats are taken, and also varying with the nature of the time that is actually cleared.

NTA will produce two action-mystery pilots in April.

The shows are Maritime Lawyer and The Man From Washington; the latter will be based on U. S. Department of the Interior files.

All the stock in Ziv Television Programs, Inc., was transferred this week to United Artists Television Investments, Inc., at a reputed price of \$20 million.

The seller to this wholly owned subsidiary of United Artists Corp. were F. Eberstadt, Lazard Freres & Co., investment houses, Frederick W. Ziv and John L. Sinn.

The organizational details of the transfer:

- Ziv & Sinn remain as board chairman and president, respectively, of Ziv and the operating officers and management of the company stays unchanged.
- Herbert Golden leaves UATI, Inc., and goes back to U.A.C. as v.p.
- The company's operating name: Ziv-United Artist Television Co., Inc.

A fully operative color Videotape recorder will be installed by Ampex in the American Pavilion at the International Trade Fair at Osaka, Japan, in April.

Two other tape developments recently were the use of a million feet of magnetic tape in radio and tv coverage of the Winter Olympics in California, and a Salvador Dali touch at Videotape Productions in New York.

Dali made an "electronic painting" on video tape to be screened in April at the visual communications conference sponsored by the New York Art Director's Club.

COMMERCIALS

MPO, unlike other large commercials producers who raised capital through mergers and pooling arrangements, is now in the process of raising \$1.5 million through the sale of its stock.

A total offering of 150,000 class A shares will be made at \$10.

Prior to the Screen Gems-EUE merger, MPO had reportedly been in discussions with the Columbia pictures subsidiary.

MPO now becomes perhaps the only major commercials producer without heavy affiliations and commitments to an outside company. Known now as MPO Videotronics, Inc., its stock is being handled by Francis I. duPont & Co.

A Schwerin study has revealed that the standard 60-second commercial is not necessarily the most effective of all lengths.

An examination of 1,100 commercials tested in 1958-59 shows that commercials between 71 and 100 seconds in length averaged higher in effectiveness than the one-minute commercial.

Here are the scores each group earned in Schwerin Competitive Preference Change, based on an index of 100 for the minute commercial:

COMMERCIAL LENGTH IN SECONDS	RELATIVE PREFERENCE
10 or less	14
11-29	83
30-45	93
46-70	100
71-100	112
101 or more	89

Schwerin's conclusions based on this study include these:

- Advertisers with new products may find the 60-second spot best.
- Shorter commercials may be adequate for established brands.
- Shorter commercials should be written and produced for their length—not merely digested from longer ones as a stop-gap.

SPONSOR HEARS

12 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Don't be surprised if a remnant of the RCA business at K&E—RCA's share of Whirlpool account—moves eventually also to JWT.

It's worth between \$4-5 million.

As air media analysts see it, what made NBC TV's peace-making with Jack Paar even more imperative than the \$15 million in billings involved:

Those eight hours of Paar programing a week have a tremendous value for NBC affiliates in keeping the over-all share of the nighttime audience up there.

For you up north March may be the month of unpredictable weather, but for P&G's agencies it's the month for wrestling with the next fiscal year's budget proposals.

Benton & Bowles last week got its crack at unrolling its own in Cincinnati. Fiscal year effectiveness: 1 July.

The tv networks would like to have it otherwise but you'll probably find that every one of the top 20 tv advertisers, excepting Gillette, will still be bringing in their own shows this fall.

That's the way it was last season and, despite the trend toward more and more participation in network controlled programing, when the chips are down, come the heat of 1960-61 commitments, that 19 will still control one or more of their network shows.

Have you noticed how much the magazines are taking bows lately for products which actually got started on tv?

Like instant potatoes, bug bombs, hair sprays, frozen soups, cartridge pens, liquid detergents and self-defrosting refrigerators.

Some of the agency giants are amused at the way one of their contemporaries calculates its gross billings for the year.

The inflationary gimmick: if, for instance, the agency in question gets a \$450,000 fee for research, public relations and other non ad copy services it translates this into \$3 million and adds that figure to the gross billings. And that \$3 million is included in the gross it publicizes.

Perhaps it's an economy measure or just a trend of the times:

NBC TV has let it be known that it won't put out for newspaper spotlight ads for specials unless it's specifically promised in the contract.

If Schlitz is to remain on network tv this fall, it'll have to find a replacement for Markham: Ray Milland says he isn't going to make any more episodes.

Meantime CBS TV has assigned Markham's Thursday spot to Zane Grey Theatre.

Culture, too,
flourishes in
the **market**
on the move!

TAMPA- ST. PETERSBURG

Although the Tampa Bay area is known as Florida's industrial hub, the esthetic side of life is by no means minimized in the "market on the move."

A typical example — the Tampa Philharmonic, established in 1936, which numbers among its guest artists the British pianist Moura Lympani, John Sebastian, and famed tenor Jan Pierce.

Dominating this important cultural and industrial center is the *station on the move*, WTVT — your most profitable buy in the entire Southeast!

SHARE OF AUDIENCE

45.6% . . . Latest ARB
9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	38	WTVT	34
Station B	12	Station B	16
Station C	0	Station C	0

*Alfredo Antonini,
world famous
Resident Conductor of
Tampa Philharmonic
Orchestra; formerly
Musical Director of
Columbia Broad-
casting System.*

Station on the move

WTVT

TAMPA-ST. PETERSBURG



CHANNEL 13

THE WKY TELEVISION SYSTEM, INC.
WKY-TV/WKY-RADIO • Oklahoma City

NEWS & IDEA WRAP-UP

SWINGIN' ON A STAR! Marilyn Jarvis, KABC-TV (Hwyd.) personality matches talent with Jack Carson on station's *Let's Dance* show. Climax to month-long contest for Heart Fund Drive, event drew nearly 10,000 entries, was dubbed one of best promotions by L.A. Heart Assn.



ADVERTISERS

Noreleo (LaRoche) is negotiating with Gene Kelly's European company for five specials (one a repeat) which would be used this fall.

The four new ones would consist of two programs starring Kelly, one show headed by Rex Harrison, and the fourth with Louis Jourdan, Rosalind Russell or Maurice Chevalier as the top personality.

Half of this series is available for co-sponsorship. Net price for half: \$625,000.

Campaigns:

- **King's Wine**, Philadelphia, last week launched a nine-week tv spot campaign in Pennsylvania and New Jersey via 20-second prime time spots, using one or two stations in each market. The schedule includes from 12 to 15 spots a week on each station, between 7 and 11 p.m., Monday through Saturday. Agency: Wermen & Schorr, Philadelphia.



LEARNING was subject discussed by (l-r) John Doerfer, chmn. FCC; Ralston Div.'s Robt. Eskridge, mgr. cereals adv. & prom.; W. P. Hays, adv.-prom. dir., at Radio & Tv Correspondents Assn. meet in Wash., D. C. Ralston Purina provides teachers with guides for *John Gunther's High Road* series



BACKTRACKING train gave viewers impression of rushing forward when shot by KWTW (Okla. City) phtgr. Max Wolf with upside-down camera for *Safe Driving* film

• **California & Hawaii Sugar Refining Corp.** will use the bulk of its 1960 ad budget in spot radio announcements, scheduled for West Coast cities. Agency: Honig-Cooper & Harrington, San Francisco.

• **General Motors' Guardian Maintenance** campaign will get underway next month with a 33% budget increase—hiking its 1960 ad dollar to \$4 million. Radio spots, for the second year in a row, continue as the prime media. Some 100 stations, have been added, bringing the total to 292. Agency: D. P. Brother.

• **Johns-Manville Sales Corp.** will offer a home-renewal kit to building products sealers as part of its nation-wide campaign to help J-M dealers get a great share of the anticipated home-remodeling boom this year. The J-M home-renewal program will be promoted via Dave Garraway's *Today*, on NBC TV, 14 April through 17 June. Agency: Cunningham & Walsh.

• **Real-Kill Insecticides** has added Art Linkletter's *House Party*,

CBS, to its 1960 advertising lineup. Local radio and tv spots will support this promotion. Agency: Allmayer, Fox & Reshkin, Kansas City.

• **The California Frozen Juice Co.**, distributors of Knott's Berry Farm Fresh Frozen Boysenberry Juice, having just completed test campaigns, will use radio to kick-off its 1960 promotion in eight major markets. Agency: Cole Fischer Ragow, Beverly Hills.

Hamm's Beer, for the ninth consecutive month, topped ARB's December list of Best-Liked Tv Commercials.

The runners-up, in order of preference: Maypo, Kaiser Foil, Piels Beer, Ford, Falstaff, Mr. Clean, Wrigleys, Dial Soap, and Burgemeister Beer.

Financial report: The Gillette Co.'s net earnings in 1959 increased to \$31.1 million, compared with 1958 earnings of \$27.5 million. Net sales last year were at the highest level in the history of the company, amount-

ing to \$209.2 million—an increase of 8% over 1958.

Strictly personnel: Lester Swartz, to advertising manager of the Bendix Products Division, Bendix Aviation Corp. . . . Owen Carroll and Clark Glenn, appointed product managers of the Boyle-Midway Division of American Home Products.

AGENCIES

Paul A. Louis, one of the real pioneers of the business in both agency and programming, is leaving his N.Y. v.p. post at Burnett this month to do consultant work.

Louis dates back to production at NBC, Chicago, in 1930 and D'Arcy in the latter '30's with the late Al Steel. Burnett will be a client. Louis will also package tv musicals when he settles down in California.

Agency appointments: S&W Fine Foods, billing \$500,000, from Honig-

MASTERING SKILL of WIIC's (Pitts.) lighting panel, is 15-year-old Arthur Bidrich, whose desire to learn tv operation found ready help from pub. affairs dir. Ray Stewart



TWO OF A KIND, these cocker spaniels pose with WKRC-TV's (Cinc.) Glenn Ryle who recently presented them to boy and girl winners of station's canine contest



'YOU HEAR MORE ON LXXIV' says new KCBS (S. F.) outdoor poster personality Venus de Milo. Lady of all ages joins Shakespeare and Rodin's "Thinker" to promote station in the S.F.-Oakland area

HOPE FOR ADMEN! Recent Adv. Council meet in N. Y. exhibited Y&R campaign materials for "Good Ship Hope"; grouped (l-r) Ernest Breech, chmn. Ford Motor Co.; Lee Bristol, chmn. Bristol-Myers; Sigurd Larmon, chmn. Y&R



OUR TIME IS YOUR TEMPO



Get in step in Central Arizona! Don't overlook the big market of more than 95,000 Spanish-speaking prospects.

Tell them your story in SPANISH over KIFN, the only radio station in Central Arizona that programs all-Spanish . . . the station they listen to almost exclusively.

Get in touch with the representatives below and get your share of this market!

We translate your sales message free. Production spots available.

HARLAN G. OAKES
San Francisco
Los Angeles
San Antonio



NATIONAL
TIME SALES
New York City
and Chicago



Cooper & Harrington, to **Doyle Dane Bernbach**, Los Angeles . . . Ever-sweet Corp., orange juice processor, from **Earle Ludgin & Co.** to **DDb's** Chicago office . . . **Fawcett Publications**, billing \$1 million, to **C. J. La Roche** . . . The Dallas Region Valiant Advertising Association, to **BBDO**, Dallas . . . The Baltimore Rambler Dealers, to **Geyer, Morey, Madden & Ballard** . . . **Fedders Corp.**, from **D'Arcy**, to **Hicks & Geist**, New York . . . **Helena Rubinstein's** deoderants and treatment items to **L. W. Frohlich & Co.** Ogilvy. **Benson & Mather** continues to handle the cosmetic firm's makeup, hair products and fragrances . . . **Nationwide Trailer Rental System**, Wichita, Kans., to **Noble-Drury & Associates**, Nashville and Memphis . . . **B&B Exterminators**, Metairie, La., to **Swigart & Evans**, New Orleans.

Dissafiliation: **Ronson Corp.** and **Grey Advertising** last week ended their two-year relationship by "mutual consent."

Name change: **Creamer-Trowbridge Co.**, Providence, R. I., to **Creamer, Trowbridge & Case** with the addition, last week, of **Harry L. Case** to the agency's management.

New office: **Kastor Hilton Chesley Clifford & Atherton** will open its own fully-staffed office in Toronto, 1 May. **William McDonald** will be v.p. and general manager there.

Thisa 'n' data: "Tear Sheet," house organ of **Stromberger, LaVene, McKenzie**, Los Angeles, has been adopted as the national publication of **Fuller & Smith & Ross**. S.L.M. merged with the latter 1 January . . . **Janice Bryant**, a secretary in the media department of **Guild, Bascom & Bonfigli**, has been selected as "Miss Bay Area Advertising" by the San Francisco Advertising Club . . . **Kudos:** A series of radio commercials, written by **Lorenz Hansen** of the radio/tv department of **Gray & Rogers**, copped first prize as the best mutual fire radio commercial in 1959 from the National Association of Mutual Companies.

Increasing its tv manpower: **Guild, Bascom & Bonfigli**, San Fran-

cisco, is enlarging its tv department, placing **Alex Anderson**, v.p. and director of the agency, to a newly-created position heading all broadcast production. Other additions: **Dave Fulmer**, to tv creative director, and **Merrit Barnum**, to head tv commercial production.

Admen on the move: **Whitman Hobbs, James Schule** and **Burton Vaughan**, elected directors of **BBDO** . . . **Robert Doherty** and **Robert Finnie**, to v.p.'s of **DCSS** . . . **Guy Warren** joined **Cole Fischer Rogow**, Beverly Hills, as v.p. and creative director . . . **James Shelby**, to director of the radio and tv department of the **Joseph Katz Co.**, New York . . . **Ken Torgerson**, to senior associate media director at **Dancer-Fitzgerald-Sample** . . . **Cyrus Young**, to director of development at **Advertising Research Foundation** . . . **Abbott Davis**, to broadcast media director at **Fitzgerald Advertising**, New Orleans . . . **Robert Fitzgibbons**, to account executive at **K&E** . . . **Robert Greiner**, to radio/tv director for **Earle Palmer Brown & Associates**, Washington, D. C.

FILM

The international film market, while small by domestic standards, continues to be of major interest to U. S. syndicators.

Last week, for example, two UA-TV executives toured Latin America to set up Spanish dubbing facilities and to market UAA and UA properties.

They are: **Norman Katz**, foreign operations director, and **Ira D. Beck**, Latin American supervisor. Both men are executives in UAA and UA-TV.

New sales: **Ziv's Home Run Derby** reportedly sold in 49 markets, including to **Consolidated Cigar (EWR&R)** in Chicago, Cincinnati, Green Bay, Milwaukee, Minneapolis, Rockford and Scranton—with clearances being sought in 25 additional markets—and to **Schmidt Beer (Ted Bates)** in Philadelphia, Washington, Lancaster and Johnstown; **John LaBatts Brewing (Ellis Adv.)**, Buffalo, for Buffalo, Rochester, Erie, and Watertown; and **Crosley Broadcast-**



IN THE PEOPLE'S INTEREST

Detroit's most complete Radio-TV news center

Another mark of leadership—additional evidence of the WWJ stations' sense of responsibility to the public. It's the new 1,272 square-foot WWJ NEWS-room, headquarters for the busy 12-man staff that provides southeastern Michigan with complete, reliable, award-winning coverage day and night.

Today, as it has been for nearly 40 years, WWJ NEWS is *real* news: comprehensive, balanced, and believable—great news for the audience, great for advertisers, too.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

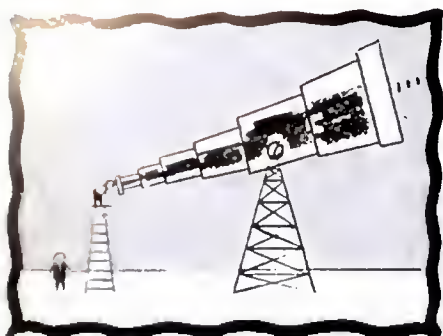


WWJ-TV

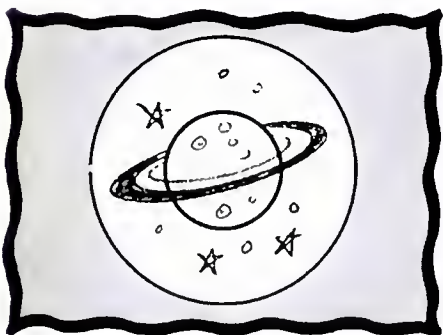
Michigan's First Television Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

IT'S POWERful!



Today's the day, Professor Smithly — our first look at Sapturnus.



She's centered — now switch to the super power lens.



Amazing —

It's difficult to exaggerate the coverage of powerful Channel 2 in Eastern Maine, or its effect on the area's \$602,000,000 spendable income.

And remember, a matching national spot buy on Channel 6 in Portland saves an extra 5%.

See your Weed TV man.

WLBZ-TV

NBC for
BANGOR



BROADCASTING SYSTEM
WCSH-TV, Portland
H Radio, Portland
WRDO Radio, Augusta

ing for WLW-TV, Cincinnati; WLW-D, Dayton; WLW-C, Columbus; and WLW-I, Indianapolis; stations buying the series include KFSD-TV, San Diego; WAVY-TV, Norfolk; WALB-TV, Albany; WJAR-TV, Portland; WDAU-TV, Scranton; WCCO-TV, Minneapolis; WROC-TV, Rochester; WBAL-TV, Baltimore; WEEK-TV, Peoria. WICS-TV, Springfield; WSJV-TV, South Bend; KPLC-TV, Lake Charles; KNOE-TV, Monroe; WSAZ-TV, Huntington; WSWA-TV, Harrisonburg, and WLUC-TV, Marquette.

Added sales: Crosby/Brown reports sale of *You Asked For It* to KTSM-TV, El Paso, and WGAL-TV, Lancaster . . . **World-Wide TV's** latest sales of *National Football League Presents* to WGN-TV, Chicago; KGW-TV, Portland; WHIC, Pittsburgh; WTVS, Miami; KGO-TV, San Francisco; KPRC-TV, Houston; WAPI-TV, Birmingham; WSLT-TV, Roanoke; KOTV, Tulsa; WLUC-TV, Green Bay, and WLBT-TV, Jackson . . . **CBS Films'** sales of nine shows include *Whirlybirds*, now in 208 markets, to KOOK-TV, Billings; WSLT-TV, Roanoke; KTTS-TV, Amarillo; KGNC-TV, Topeka; KHQ-TV, Spokane; WIBW-TV, Springfield, Mo.; KPLC-TV, Lake Charles; KSYD-TV, Wichita Falls; WDAM-TV, Hattiesburg; KWTW, Oklahoma City; WOAI-TV, San Antonio; KCPX-TV, Salt Lake City; KSD-TV, St. Louis, and KOAM-TV, Pittsburg, Kans.; *Amos 'n' Andy* to KXLY-TV, Spokane; WDAU-TV, Scranton; WHIC, Pittsburgh; KXTV, Sacramento; WCYB-TV, Bristol; KBOD-TV, El Paso; WBRC-TV, Birmingham, and WDSU-TV, New Orleans; *San Francisco Beat* to WHEN-TV, Syracuse; KOSA-TV, Odessa; KROD-TV, El Paso; and KGNS-TV, Laredo; KSL-TV, Salt Lake City, and WTVY, Dothan; *The Honeymooners* to KSL-TV, Salt Lake City; KROD-TV, El Paso, and KNOE-TV, Monroe; *Phil Silvers* to KMMT, Austin; KXGN-TV, Glendive; *Trackdown* to WGAL-

TV, Lancaster; KJEO-TV, Fresno, and KODE-TV, Joplin; *Mr. Adams and Eve* to KROD-TV, El Paso, and WGAL-TV, Lancaster; *Air Power* to KROD-TV, Colorado Springs; and *You Are There* to WMT-TV, Cedar Rapids.

Renewals: Ziv's *Sea Hunt* has been renewed for a third year in 157 markets; latest renewals are Austin Savings & Loan Assoc. (Wyatt Adv.) on KTBC-TV, Austin; Langie Fuel Service and Rochester Savings Bank (both through Hutchins Adv.) on WVET-TV, Rochester; Cotton Baking Co., on KLTW, Tyler; Savannah Sugar Refining Co. (Wyatt) on WIS-TV, Columbia; WSB-TV, Atlanta; WUSN-TV, Charleston; Mother's Best Flour (Robert Luckie & Co.) and Adamson's Ford Inc. (White Adv.) on WBRC-TV, Birmingham; West End Brewing (Doyle, Dane, Bernbach) on WBNF-TV, Binghamton; Kroger Co. (Campbell-Mithun) on KOMU-TV, Columbia; Lee Optical (Mayfair Assoc.) on WFAA-TV, Dallas; Falls City Beer and Brown & Williamson on WLW-I, Indianapolis; R. J. Reynolds and Kirkman & Lorry Real Estate, on WFMY-TV, Greensboro; Brown & Williamson on WKBW-TV, Buffalo, and Staggs Dealers and Krey Packing on KFSV-TV, Cape Girardeau; latest stations now carrying *Sea Hunt* are WJW-TV, Cleveland; WFBC-TV, Greenville; KPRC-TV, Houston; WXEX-TV, Richmond; KAKE-TV, Wichita; WTOK-TV, Meridian; WAST, Albany; WOC-TV, Davenport; WUSN-TV, Charleston; WSM-TV, Nashville; KTUL-TV, Tulsa; WISN-TV, Milwaukee; WSPD-TV, Toledo; WSB-TV, Atlanta; KVTW, Springfield; WBAL-TV, Baltimore, and WIS-TV, Columbia.

Trade note: Metro-Goldwyn-Mayer Inc. has been formally adopted as the new name for Loew's Inc.

Commercials. Miles Middough joins Motion Pictures, Inc., of Dallas as production manager . . . Tom R. Curtis named general manager of MGM-TV commercials division . . . Nicholas D. Newton appointed v.p. and sales director of Bill Sturm Studios, New York . . . Robert D. Graff named president of Sextant, Inc., of New York . . . **Music Mak-**

W N J R
1st in new york
dec. negro pulse
(BASED ON U.S. CENSUS)

ers reports completing Schaefer Beer spots (BBDO) . . . **Format Films** signed Gold Bond Stamps for animated spots . . . **Jonathan Karas** of Durham, N. H., designed heat-sensitive camera equipment for filming home heating commercials.

Strictly personnel: Screen Gems appoints **Daniel Goodman** as eastern syndication regional sales manager and **Robert Newgard** was mid-west manager . . . **Jack H. Silverman** has resigned from UPA Pictures, effective April 1.

NETWORKS

Rexall (BBDO) this week will tie-in a batch of NBC TV daytime spots with its March 1 cent-sale special.

It'll be six quarter-hours for three days following tomorrow's (13 March) special.

Renewal: **Ralston** will stick with ABC TV's *Leave It To Beaver* on Saturdays next Fall via a two-minutes-a-week renewal.

Network radio sale: The **Frito Co.** (D-F-S) last week kicked-off its largest purchase of network radio time—a campaign on NBC Radio to run through 31 December, amounting to \$325,000 in net revenue. Announcements will be centered around *News of the World*, *Emphasis*, and *Monitor*.

Network tv programing notes: *Face The Nation*, CBS TV's half-hour new series, will be added to the network's fall lineup, scheduled for Mondays, 10:30-11 p.m. Also scheduled: a Friday night extended news program, to be telecast 10:30-11 p.m. It will utilize the techniques evolved in the current *Eyewitness to History* series.

New network affiliations: WCMI, Ashland-Huntington, Ky., to CBS Radio . . . WGET, Gettysburg, to Mutual Broadcasting System.

Re network personnel: **John West**, to v.p., West Coast, and **Thomas Sarnoff**, v.p., administration, West Coast, NBC . . . **Bill Lynn**, in tv program development at Mc-

Cann-Erickson, leaving for ABC's Los Angeles staff . . . **Richard McHugh**, to manager, special program sales, NBC TV. . . NBC TV handed out v.p. stripes to **Harold F. Kemp**, **Richard L. Linkroun**, **David W. Tebet** and **Felix Jackson**.

RADIO STATIONS

Ford, R. J. Reynolds, and Chrysler ranked as radio's top spot spenders during 1959, according to RAB's own estimates.

These firms headed the list of 100 leading spot radio customers in '59, along with their expenditures, released by RAB. Below, the top 20:

RANK	COMPANY	RAB-ESTIMATED SPOT RADIO EX- PENDITURES 1959
1.	*Ford	\$7,280,000
2.	R. J. Reynolds	4,800,000
3.	Chrysler	4,129,000
4.	General Motors	4,115,000
5.	Anheuser-Busch	3,683,000
6.	Liggett & Myers	3,600,000
7.	P. Lorillard	3,100,000
8.	American Tobacco	3,090,000
9.	Schlitz Brewing	2,710,000

10.	Sinclair Refining	2,500,000
11.	Carling Brewing	2,000,000
12.	Thos. Leeming & Co.	2,000,000
13.	Bristol-Myers	1,900,000
14.	Texas	1,840,000
15.	Chesebrough-Pond's	1,670,000
16.	B. C. Remedy	1,600,000
17.	Fels & Co.	1,600,000
18.	Beneficial Finance	1,578,000
19.	Eastern Air Lines	1,500,000
20.	Northwest Orient Airlines	1,500,000

*Note: Ford's figure includes spot radio money spent by Ford's dealer organizations. Expenditures for other auto groups exclude dealer dollars.

Ideas at work:

• A new twist on the Lend Lease exchange: The **Herald Tribune Radio Network** this week launched a "Lend Lease Radio" campaign. The idea: to exchange regularly scheduled programs with stations throughout the world. Kick-off for operation lend lease is with the **Cheng Sheng Broadcasting Corp.**, Taiwan. The Trib Network is sending tapes of its music shows plus a network news feature and is expecting, in return, a half-hour Chinese



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Prescolite Manufacturing Corporation, El Dorado, Arkansas. "Producers of Incandescent Lighting Fixtures for Home, Office, and Factory."

ASK THE MAN WHO LIVES HERE



A genuine and active interest in serving its audience, its industry and its clients has made Portland, Oregon's KOIN-TV one of the nation's truly influential advertising media.

Extra performance in community service, such as the programming of hard-hitting station-filmed documentaries on such controversial local problems as air pollution and sanitation, has helped to earn the friendly confidence of its audience . . . confidence which brings response and results for KOIN-TV advertisers. Backed by the combination of widest area coverage* and highest audience ratings, this makes KOIN-TV one of the nation's outstanding advertising media.

KOIN-TV
PORTLAND CHANNEL 6

One of the Nation's Great Influence Stations.
Recommended Nationally by CBS-TV Spot Sales

*7 of every 10 homes in Portland and 32 surrounding and Washington counties (Nielsen—MCS 1963)

classical music tape from the Formosa station.

• **Pin-up club:** WCBS, New York, has started a new and exclusive membership club only open to individuals born 29 February. The organization, dubbed the "29 Club," uses a giant gold safety pin as its emblem.

• **Around-the-clock service:** WSB, Atlanta, this past week during one of the city's worst sleet storms, had its entire staff working 24-hours a day offering emergency service for messages from the Red Cross, state highway patrol, police, schools, and like. Station switched from regular to emergency programming, with four mobile units patrolling the streets helping motorists and relaying traffic information.

• **Demand exceeds supply:** Weatherman P. J. Hoff of WBBM, Chicago, is sending out a specially-prepared 28-page weather brochure that within three days elicited 2,305 requests on his morning program. The booklet, being offered by sponsor St. Paul Federal Savings & Loan Association, is promoted only on this morning weathercast. Result: listener response is speedily exhausting the original printing.

• **Promoting the three R's:** WEEL, Boston, is in full swing with its 1960 audience promotion campaign under the banner "Rediscover Real Radio." Included in the advertising campaign are subway posters, taxi posters, mailing pieces, station announcements, and a new series of comic strip ads appearing in the city's newspapers.

• **The way to an advertiser's heart is through his stomach:** For the second year in a row, KWWL, Cedar Falls, Iowa, used decorated cakes to show advertisers how the station ranks in the area. The idea: Station delivered to more than 100 local and regional clients cakes decorated with the latest Pulse statistics.

To the news and special events department at WNEW, New York, the Brotherhood Award from the National Conference of Christians and Jews . . . To WALT, Tampa, the Florida Highway Patrol Certificate of Meritorious Service . . . To WSAI, Cincinnati, official recognition in the record of the State Legislature for its

recently-conducted public opinion poll.

Station acquisitions: KITE, San Antonio, and WYFE, New Orleans, owned by Connie Gay of Washington, D. C., to Townsend U. S. International Growth Fund for the San Antonio station and to William F. Johns, Jr., for the New Orleans station, for a total of \$1.1 million . . . KLOO, Corvallis, Ore., to William C. Hurley, of Paul H. Raymer Co., Chicago, for \$70,000, brokered by Hamilton-Landis & Associates.

This 'n' data: RAB reports an all-time high for number of **working-order radio sets** in the U. S. The new total: **156,394,000** as of 1 January . . . KCOH, Houston, recently held, in the City Auditorium, a gospel talent search contest as part of the Pet Milk Co.'s national talent contest, attracting 4,000 spectators . . . **New format:** KARM, Fresno, Cal., has switched to a "fine music" schedule, using 15-minutes of uninterrupted music, with commercials aired only on the quarter-hour . . . WTOP, Washington, D. C., this week showed N. Y. agency people, via CBS Radio Spot Sales, a new film presentation dealing with the Washington market.

Kudos: Cecil Woodland, general manager of WEJL, Scranton, selected as a judge for the community development contest sponsored by the State Chamber of Commerce and a group of cooperating organizations . . . WPTR, Albany-Schenectady-Troy, awarded the Muscular Dystrophy Associations of America award for outstanding public service broadcasting.

Newly-elected officers of the Trebit Corp.'s WFDF, Flint: Harry Bitner, Jr., president; Marvin Levey, v.p. and assistant secretary; Joyce Mahachek, secretary-treasurer; and Elmer Knopf, general manager.

Station staffers: Philip Spencer, to v.p. of the Community Service Broadcasting Corp. (WCSS, Amsterdam, N. Y.) . . . Robert McAuliffe, promoted to sales manager of WMAQ, Chicago . . . Richard Brader, to sales manager of KOOL, Phoenix . . . Dwight Case, to sales manager of



The Story of Warm Springs

NEWEST DOCUMENTARY
IN THE WSB-TV
"ROAD BACK" SERIES

This dramatic inside story showed WSB-TV viewers the personal struggle of paralysis patients on the "road back" from polio, arthritis and crippling birth defects. The half-hour film was written and produced by the WSB-TV staff, and filmed at Georgia's famous Warm Springs Foundation. It captured the spirit of plucky laughter and courageous hope so evident among patients. WSB-TV timed its showing to coincide with the New March of Dimes. Imaginative, responsible programming of this character has earned heart-warming rewards for WSB-TV... and for the station's advertisers.

WSB-TV
Channel 2 / ATLANTA

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

A Part of Every Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area... a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS • ABC
TERRE HAUTE
INDIANA

Represented Nationally by: Bowling Co.



CBS

WTHI-TV

and TELEVISION

KRAK, Stockton-Sacramento . . . James Mullen, to assistant sales promotion manager of WCBS, New York . . . Don O'Malley, to account executive of KCMO-FM, Kansas City . . . Noyes Scott, to salesman, KRCA, Los Angeles . . . Richard Krelstein, to account executive at KBOX, Dallas . . . Sheldon Press, to the merchandising department of WITH, Baltimore.

TV STATIONS

P&G topped the list of company advertisers on network tv during the fourth quarter of 1959, according to TvB.

Here are the estimated expenditures of the 15 leading company advertisers, followed by brand advertisers, using network tv during the last quarter, as compiled by LNA-BAR for TvB:

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$11,317.641
2.	American Home	7,941.944
3.	Lever	7,579.782
4.	General Motors	5,693.112
5.	General Foods	5,416.705
6.	Colgate	5,066.507
7.	Gillett	4,006.008
8.	R. J. Reynolds	3,953.156
9.	Ford	3,535.120
10.	Sterling Drug	3,515.948
11.	General Mills	3,439.537
12.	Philip Morris	3,160.539
13.	Chrysler	3,002.280
14.	Texaco	2,846.956
15.	Pharmaceuticals	2,839.409

RANK	BRAND	GROSS TIME COSTS
1.	Anacin	\$2,745.996
2.	Dristan	2,398.934
3.	Winston	1,880.345
4.	Ford	1,697.611
5.	Gillette	1,464.303
6.	Tide	1,405.621
7.	Chevrolet	1,396.724
8.	Kent	1,362.967
9.	Life	1,348.222
10.	Colgate	1,334.459
11.	Bufferin	1,284.368
12.	Bayer Aspirin	1,282.323
13.	Plymouth	1,256.666
14.	L & M Filter	1,252.750
15.	Gleem	1,216.750

A special Pulse survey conducted last September in the Metropolitan New York area, refutes the widespread belief that the decline in view-

ing during the summer is due to people being on vacation.

Instead the study reveals that there was considerable dissatisfaction with the quality of programming available during the summer months.

Ideas at work:

• **Who was that dancer I saw you with?:** KABC-TV, Los Angeles, recently concluded a month-long contest for the Heart Fund Drive. The idea: Appearing each night, on the *Let's Dance* show, was a mystery dancer. Clues were aired, and viewers were asked to identify him and complete the line "Everyone should contribute to the Heart Fund because..." Winner received a Ford Falcon from the program's sponsor.

• **Operation dream house:** WALB-TV, Albany, Ga., launched a campaign to build a custom house for a polio victim and his family. Station telecast a two and one-half hour telethon to kick-off the two-week fund-raising campaign.

Kudos: To WNTA-TV, Newark, N. J., an award for cultural contributions, imaginative programming and cooperation with educational institutions from Fairleigh Dickinson University . . . WFAA-TV, Dallas, to receive a 1903 Surrey automobile for use in station promotions for holding the best promotion in a national contest sponsored by General Electric.

On the personnel front: H. D. Neuwirth, to assistant to the president of Metropolitan Broadcasting Corp. . . . Donald Cronberg, to the sales staff of WNBQ, Chicago.

REPRESENTATIVES

Rep appointments: WEZL, Richmond, Va., to Bernard Howard & Co. . . . KBLU, Yuma, Ariz., to B-N-B, Inc. Time Sales.

Rep appointments — personnel: John Brennan, to the radio sales staff of The Katz Agency . . . Jack Allen, to the Chicago sales staff of Young Tv . . . Paul O'Brien, to the sales staff of Broadcast Time Sales . . . Rollin Collins, Jr., to the Chicago sales staff and Joe Raffetto, to the New York sales staff of the Edward Petry Co.

YOURS FREE

AS A SPONSOR SUBSCRIBER

Our apologies to
Atlanta, St. Louis, Boston,
Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.



Sponsor Publications Inc.

40 East 49th St., New York 17, N. Y.

- ☐ Send me _____ copies of Sponsor's 5-city directory.
☐ Enter my subscription to Sponsor for one year at \$8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME _____

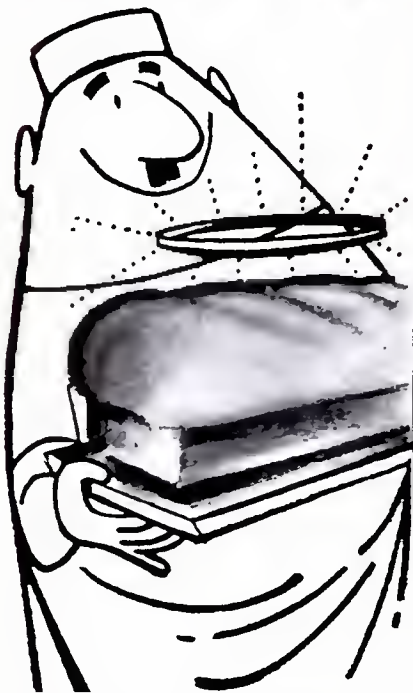
TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

YOU KCAN'T KCOVER TEXAS without KCEN-TV



WHOLE LOAF!

all 33 Central Texas counties...the most nourishing buy in the big Waco-Temple market.

NBC

CHANNEL

KCEN-TV

TEMPLE - WACO

WIA R TELEVISION ASSOCIATES
National Representatives

Tv and radio NEWSMAKERS



Harold A. Smith has been elected a v.p. of Needham, Louis & Brorby. Chicago. He joined the Chicago-based agency in April, 1958, as head of program promotion and merchandising for the tv/radio programming department. In six months Smith also became head of press relations. A veteran of broadcast advertising, Smith was with NBC, Chicago, for 12 years prior to joining NL&B first as adv. and promotion mgr. of WNBQ & WMAQ, then as sls. planning and prom. mgr., central division net tv sales.

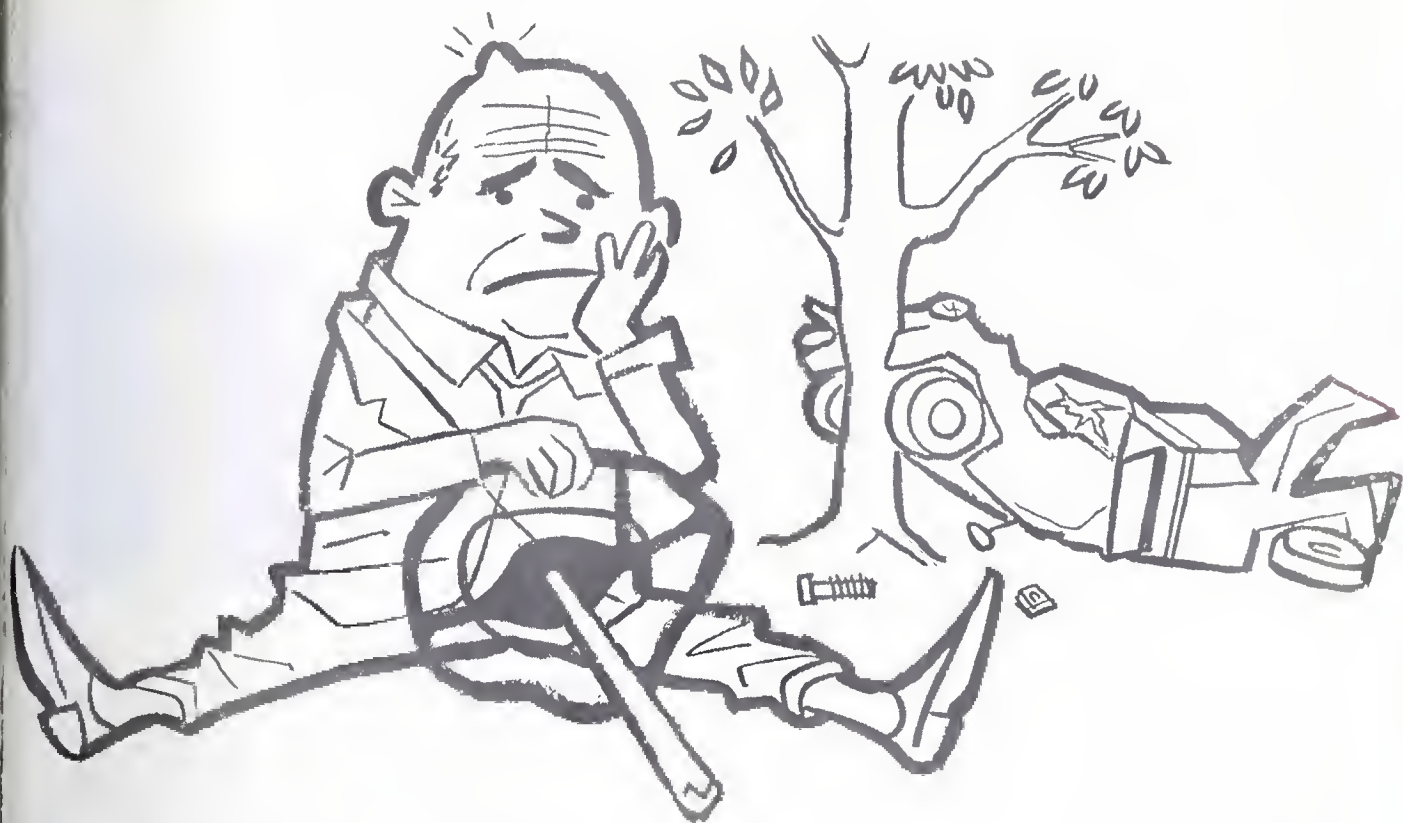
Sidney P. Allen has been appointed general sales executive, NBC TV Network. He had been with Mutual Broadcasting System for the past 23 years, having joined the network in 1936 as account executive. Successive posts held at MBS by Allen since then include: eastern sales manager; administrative manager; network sales; and, most recently, v.p. in charge of sales. His career in the print field included stints with *Dell*, *Vogue* magazine, the *New York Herald-Tribune* and the *New York Sun*.



H. D. "Bud" Neuirth has been appointed assistant to John W. Kluge, president and chairman of the board of the Metropolitan Broadcasting Corp. Primarily, he will be concerned with sales direction, but will assume additional responsibilities delegated by Kluge. Neuirth started his career with his own radio time sales co., Worth Assoc. In 1949 he moved to WMGM, N. Y., as account executive. After two years he joined H-R Representatives, later Katz, and, in 1957, John Blair & Co.


Robert Livingston has been appointed local sales manager of WMAL-TV, Washington, D. C. He joined the station's local sales department in 1949 and has been representing it in Washington and Baltimore agencies. Livingston will continue to represent WMAL-TV in Baltimore in addition to assuming his new duties. From 1931 until the time he moved to WMAL, Livingston was asst. adv. manager of the Washington Gas Light Co. He maintains his residence in Washington with his wife and children.





WAVE-TV Viewers Have 28.8% MORE WRECKS!

(therefore need new automobiles today, NOT tomorrow!)

 From sign-on to sign-off in any average week, at least 28.8% more families watch WAVE-TV than any other television station in Kentucky. All this extra *viewing* just automatically means extra *buying*!

WAVE-TV costs less per 1,000 than any other station around here. Much less! Don't just sit there and *doubt* it. Ask us or NBC Spot Sales for the proof!



CHANNEL 3 • MAXIMUM POWER
NBC

LOUISVILLE

NBC SPOT SALES, National Representatives

The seller's viewpoint

Do old fashioned marketing concepts make your advertising campaigns miss half of their real sales potential? Paul J. Miller, managing director, WWVA, Wheeling, W. Va., believes that advertisers who build ad plans around their "distribution cities" and neglect the areas around these cities are weakening sales impact dangerously. He points out that these "point-of-sale" areas generally receive merchandise, but no advertising support, and that this coverage loss can greatly curtail campaign effectiveness. Here is a provocative letter on a problem which too many agencies and clients still refuse to recognize.



Consider your point-of-sale areas

We are located in a market that, I am sure, must be similar to hundreds of other radio markets today. We are one of those so-called tri-state stations that serve goodly portions of three different states.

This in itself creates a problem because distribution set-ups are mostly planned on the basis of state lines as boundaries. This has always seemed so foolish to us because the retail stores in a state one mile away are served by, and distribution credited, to cities 135 or more miles away. The same situation prevails in the second state which is within eight miles of my office where merchandise sold is credited, because of distribution, to a city in the interior of the state. As a matter of fact, in our own state some of the area covered is served out of distribution points many miles away.

You may ask why I make such a point of spelling out our location and this distribution pattern. I do it because I think it is extremely important not only to radio station operators but to the advertiser himself. Let's look and see what actually happens.

The advertiser tells his agency that he wants to start a campaign on a certain product and gives the agency a list of cities out of which he has major distribution. The agency plans a campaign on this basis, giving those cities of distribution, advertising in proportion to the business done, often using not only one, but two, three or four radio stations. This is fine for the cities in question, but what happens in the areas which I like to feel are point-of-sale areas, such as the area we serve?

If merchandise credited to the distribution in the large cities is not all used in those cities. A high percentage of it is turned into the outlying areas for sale at super-

markets and retail stores that are not going to be reached by distribution city advertising. Consequently, no increase in sales can be expected in these point-of-sale areas.

We feel that some new determination for the planning of advertising campaigns is needed which will take into consideration point-of-sale in its relative importance.

When an advertiser buys three stations in the central city of a distribution area, but none in the outside point-of-sale area, he covers only the central part of the distribution. However, his budget is sufficient, with a small readjustment, to materially increase the advertising impact in the area as a whole by adding a station which covers the outside area, the neglected point-of-sale.

Because distribution city advertising is pretty much confined to that city and its home county, some other means of reaching the point-of-sale customer must be used, whether it be newspaper, television or radio. Naturally, we feel that radio can best supply this area coverage support and, I am sure, commonly available figures amply prove radio cost-per-1,000 in this case to be much lower than other advertising media.

We realize that the agency planners are often restricted by budget and, naturally, must provide advertising in the distribution cities first. But, I also feel that most advertising campaigns are built for the purpose of selling merchandise and such selling cannot be fully accomplished unless the consumer in the point-of-sale area is reached.

I rest my case, gentlemen, on the fact that you miss half of your sales potential if you do not give the point-of-sale areas due consideration, along with distribution cities, in your advertising campaigns.



WE
BUTTER
THE BREAD
ON BOTH
SIDES AT
KERO-TV

There's More Than
One Side to KERO-TV,
Bakersfield.
It's the one and only
advertising medium
that spreads over
the whole of the
Southern San Joaquin
Valley, all five
rich-living counties
of it.

KERO-TV BAKERSFIELD

CALIFORNIA'S SUPER-market

Represented by



The Original Station Representative



A TRANSCONTINENT STATION

CHANNEL 10



SPONSOR SPEAKS

Man in the middle

As John C. Doerfer, chairman of the FCC, well knows, it's hard to take a step in official Washington without putting your foot in it. Right now he's facing a double-whammy as a result of (1) his tangle with Representative Oren Harris, head of the House Special Subcommittee on Legislative Oversight, and (2) the charges against him of "excessive fraternization."

If we were the man on the street, or even a man in Congress, what's going on according to the newspapers would smack of collusion. But what's really going on is, far different.

We've been watching Chairman Doerfer a long time. Many a time he's given us a mighty uncomfortable feeling. Sometimes his deliberations and hesitations and round-about reasoning have left us chewing our nails. Until recently we haven't really known where he stood with respect to industry regulation, how staunchly he followed any line of thinking. But never have we even remotely wondered whether he was playing footsie with broadcasters—such a suggestion is completely alien, we are convinced, to the character of this sincere, conscientious public servant.

How much fraternizing is "excessive fraternizing"? The government regulator is charged first of all with maintaining healthy controls within limits prescribed by law. As we see it, some fraternizing is essential or the regulator cannot understand the problems of the regulated. We consider this an essential phase of the job, and we regard the willingness of the Commission to attend industry meetings and visit broadcasters to be especially important. Naturally it's up to the regulator to be circumspect in the discharge of this activity.

Men like John Doerfer or Rosel Hyde or Bob Bartley (to name only some of the Commissioners we know best) are hard to equal in public office. These are truly dedicated men whose only gratification must come in a job well done. To besmirch their reputations with accusations of "excessive fraternization" without carefully evaluating the nature of their assignment may be a grave injustice.



THIS WE FIGHT FOR: *Continuing improvement in the techniques and taste in both tv and radio commercials. This is the most serious area of criticism which the industry is facing.*

10-SECOND SPOTS

Worst? Carl deSuze, personality at WBZ, Boston, has brought out a booklet titled, "Worst Jokes of 1959." Sample:

"You must help me, Doctor," said the patient to the psychiatrist. "I can't remember anything for more than a few minutes. It's driving me crazy."

The psychiatrist asked gently. "How long has this been going on?"

"How long has what been going on?" replied the patient.

Lost little lamb: SPONSOR's circulation department lost a subscriber recently. Reason given on returned renewal form was: "No longer in tv/radio advertising." A rubber stamp letterhead showed what new business he had traded broadcast advertising for: "———— FUNERAL HOME & AMBULANCE SERVICE."

Gourmet: WWL-TV, New Orleans, has just issued a recipe book in which the preparation of crepes begins with: "Start with a sassy sauce . . . then prepare a light egg batter and a determined meringue." *Next add an equally determined station promotion man.*

Signs of times: In connection with net thriller *Bourbon Street Beat*, N.Y. station WABC-TV is running contest for high school students in area that involves sending in tapes they have recorded. Came a call from a Long Island high school principal asking, "Should the tapes be monaural or stereo?"

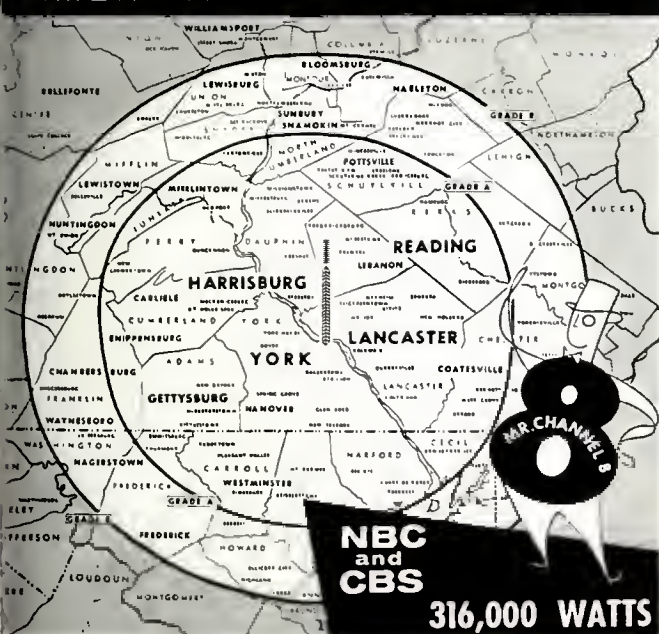
Calling all whitecoats: Pulling into his driveway late one night, Paul Miller, program director of WCKY, Cincinnati, decided the crack-up had finally come. On his front lawn, he thought he saw a toy Manchester dog walking about on its front legs. He took a couple of Miltowns, slipped into bed and pulled the covers over his head. Relief came next morning when he learned his neighbor had just acquired the dog which hated to walk on cold ground and had hit upon this method of keeping at least two paws warm.

No tv fare: We've heard about a West Coast stripper who kills herself as Norma Vincent Peele.



A perfect strike every time

AMERICA'S 10th TV MARKET



WGAL-TV

reaches not just one metropolitan area, but many cities, towns, and communities which together form America's 10th TV Market. For a top score every time, place your advertising message on this Channel 8 station which delivers an audience greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys)

WGAL-TV

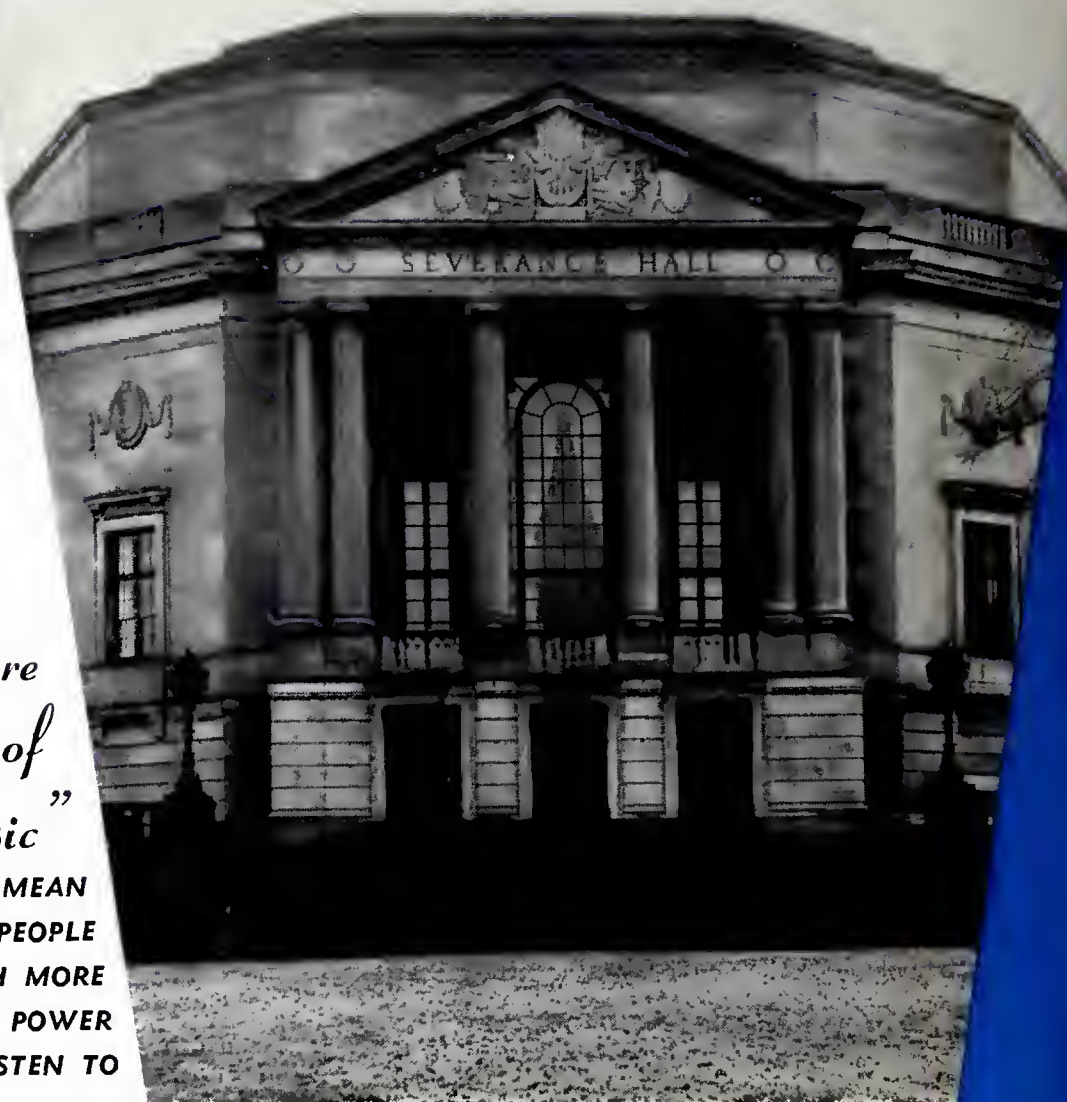
Channel 8

**Lancaster, Pa.
NBC and CBS**

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Home of the
world famous
Cleveland Orchestra,
SEVERANCE HALL—
like WDOK—is
synonymous with
good music in
Cleveland.



*"More
Moments of
Good Music"*

MEAN
MORE PEOPLE
... WITH MORE
PURCHASING POWER
LISTEN TO

WDOK *

5,000 Fulltime Watts IN THE **HEART** OF *Cleveland Radio*

1100	1220	1260	1300	1420
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What factors determine a time-buying decision? Programming, power, ratings, cost-per-thousand—all are important. But . . . equally important is a station's stature in the eyes of the community.

We can show you all the facts and figures. And we wish we could show you the remarkable community acceptance as represented by the hundreds of letters received weekly saying simply "thank you."

Represented by BTS

THE BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO

Frederick Wolf, General Manager

* No. 2 in Cleveland (Nielsen)